

LA ANTH

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Mr. H. H. H. H.

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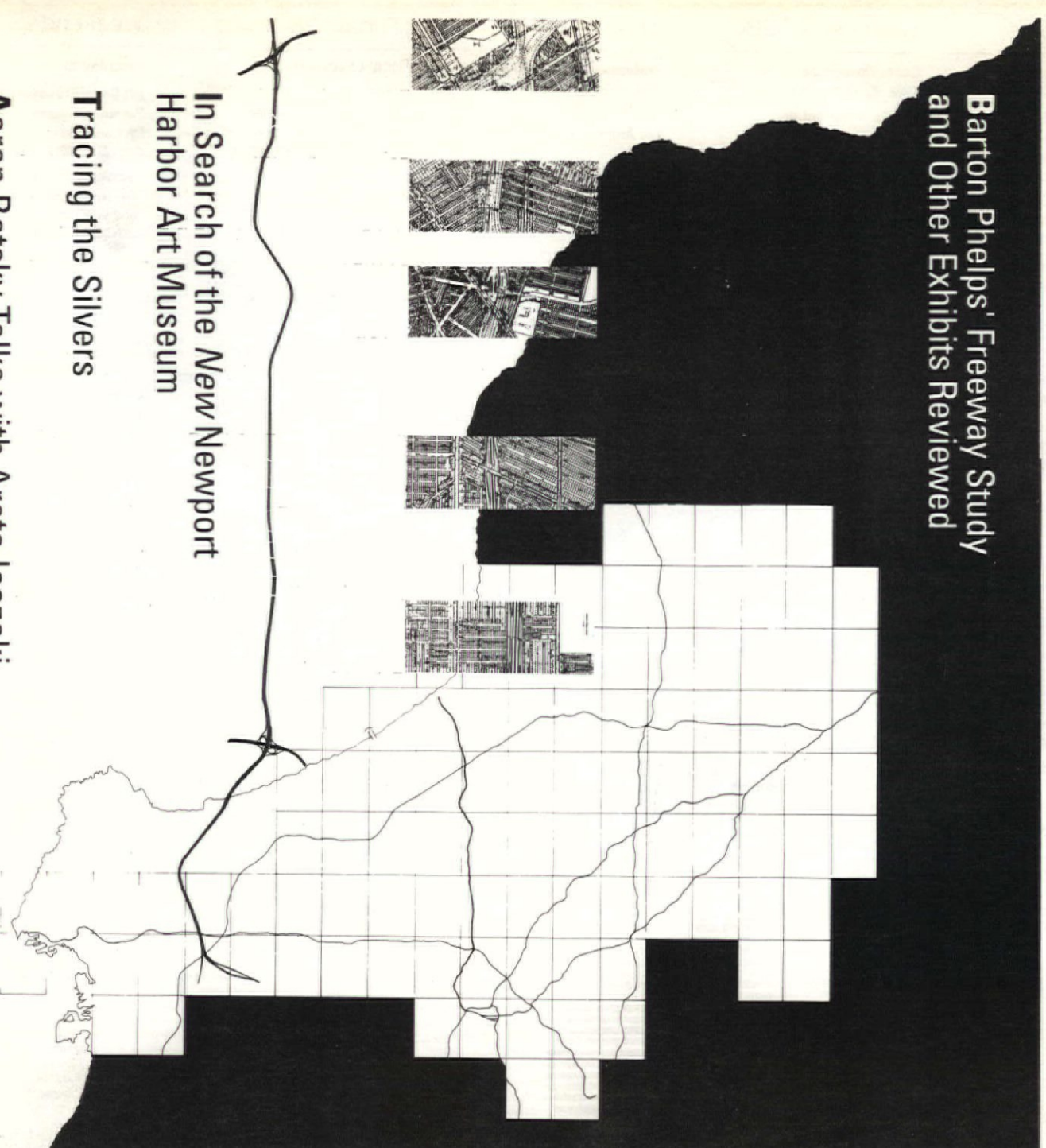


Los Angeles Chapter, American Institute of Architects  
3780 Wilshire Boulevard, Suite 900  
Los Angeles, CA 90010

June 1991  
\$2.00

# L. A. ARCHITECT

Barton Phelps' Freeway Study  
and Other Exhibits Reviewed



In Search of the New Newport  
Harbor Art Museum

Tracing the Silvers

Aaron Betsky Talks with Arata Isozaki

PUBLISHED BY THE L.A. CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

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• TRAPEZOIDS • BAYS • GABLE END WINDOWS • SOWS • BOWS • SLIPS •



## JUNE

## Weekend

## Saturday 1

**Mock Site Design**  
AIA/LA Licensing seminar. Call (213) 380-4595.

## Sunday 2

**UCLA Ahmadi House Tour**  
12-4 pm. Call (213) 206-0550.

**AIA/LA Night at the Joffrey**  
Call (213) 380-4595.

## Weekend

## Saturday 8

**AIA/LA Board/Committee Retreat**  
Neutra House. Call (213) 380-4595.

**AIA/LA Licensing Seminar**  
Call (213) 380-4595.

## Art Deco

LA Conservancy walking tour, 10 am.  
Call (213) 623-CITY.

## Sunday 9

**FLW's 124th Birthday Anniversary**  
Evening tour of Hollyhock House, 7-10 pm, \$5. Call (213) 662-7272.

## Weekend

## Saturday 15

**No Exit: The Future of the Los Angeles Freeway**

Symposium in conjunction with Barton Phelps' exhibit at Municipal Art Gallery, Gallery Theater, 10 am-2 pm. Call (213) 485-4581.

**Art Deco/Broadway Theaters/ Pershing Square Landmarks/ Spring Street/Union Station**

LA Conservancy walking tours, 10 am.  
Call (213) 623-CITY.

## Weekend

## Saturday 22

**Art Deco/Broadway Theaters/ Pershing Square Landmarks/ Seventh Street**

LA Conservancy walking tours, 10 am.  
Call (213) 623-CITY

## Weekend

## Saturday 29

**Art Deco/Broadway Theaters/ Pershing Square Landmarks/ Little Tokyo/Terra Cotta**

LA Conservancy walking tours, 10 am.  
Call (213) 623-CITY

**Secrets of the Creative Life**

SCI-Arc program with Coy Howard, 3 Saturdays, 9:30 am-4:30 pm, \$225.  
Call (213) 829-3482.

## Weekend

## Saturday 6

**Art Deco/Broadway Theaters/ Pershing Square Landmarks/ Little Tokyo/Terra Cotta**

LA Conservancy walking tours, 10 am.  
Call (213) 623-CITY.

**In the Spirit of Wood: A Day with Master Craftsman Sam Maloof**

SCI-Arc program, 10 am-2 pm, \$95.  
Call (213) 829-3482.

**Please contact  
AIA/LA at (213)  
380-4595 to verify  
event dates and  
times.**

## Monday 3

**Sheltering the Muse: A History of Museums 1790-1990**

SCI-Arc Professional Development program, with instructor Kenneth Breisch, continues for four consecutive Mondays, 7-9 pm, \$120. Call (213) 829-3482.

**Design Awards Committee**  
6 pm. Call (213) 380-4595.

**CCAIA Design Awards Exhibit**  
Continues through June 28 at Pacific Design Center. Call (213) 657-0800.

## Monday 10

## Forecast Lighting Tour

Sponsored by Designers Lighting Forum. Call (213) 472-9474.

## Monday 17

**Historic Preservation Committee**  
6:30 pm. Call (213) 380-4595.

## Monday 24

**Membership Committee**  
6 pm. Call (213) 380-4595.

## July 1

**Design Awards Committee**  
6 pm. Call (213) 380-4595.

**Managing an Architectural Practice**

SCI-Arc program with Robert G. Hale and David Denton of Frank Gehry & Associates, 5 Mondays, 6:30-9:30 pm, \$175. Call (213) 829-3482.

**Japanese Landscape Architecture**

UCLA Extension program through August 26, 5269 Dickson, UCLA, 7-10 pm, \$225. Call (213) 825-9414.

## July 8

**Advanced Presentation Techniques for Architects**

SCI-Arc program with Andrew Zago, 4 Mondays, 7-9:30 pm, \$140. Call (213) 829-3482.

## For more information on AIA/LA committee activities, contact:

**Architecture for Education**, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health**, Richard Checel, AIA (818) 405-5340; **Awards Program**, Michael Franklin Ross, AIA (213) 826-2500; **LA Prize**, Barton Myers, AIA (213) 466-4051; **Historic Preservation**, Timothy John Brandt (818) 769-1486; **IDP**, Dana Tackett (805) 496-1101; **Interior Architecture**, Margaret Hueftle Cagle, AIA (818) 340-2887; **Large Practice**, Marvin Taff, AIA (213) 277-7405; **Liability**, William Krisel, AIA-E (213) 824-0441; **Professional Practice**, Bernard Altman, AIA (213) 204-2290; **Programs/Professional Development**, Robert J. Anderson, AIA (213) 463-4404; **Small Projects (Practice)**, Donald C. Axon, AIA (213) 476-4593; **Architects in Education**, Lionel March (213) 661-7907; **Architects in Government**, Maria Campeanu, AIA (213) 620-

## Tuesday 4

**The "Do's and Don'ts" of Designing Lighting Systems**

SCI-Arc Professional Development program, featuring instructor Ron Mendleski, continues for three consecutive Tuesdays, 6:30-9:30 pm, \$120. Call (213) 829-3482.

## AIA/LA ExCom Meeting

4 pm. Call (213) 380-4595.

## AIA/LA Board of Directors

5:30 pm. Call (213) 380-4595.

## Tuesday 11

## NEOCON 23

Chicago Merchandise Mart. Call (312) 527-7782.

**Associates Board Meeting**  
6:30 pm. Call (213) 380-4595.

## Construction Claims

Two day workshop sponsored by Wilson Management Associates, Inc., Newport Beach. Call (516) 759-2300.

## Tuesday 18

**AIA/LA ExCom Meeting**  
5 pm. Call (213) 380-4595.

## Focus on Urban Design

AIA/LA panel discussion, 6:30 pm.  
Call (213) 380-4595.

**Creative Real Estate Development**

SCI-Arc workshops featuring speakers from June 12 panel. Continues on 8 Tuesdays, 7-9:30 pm, \$295. Call (213) 829-3482.

## Tuesday 25

## Interiors Committee

6 pm. Call (213) 380-4595.

**CAD in a Network Environment**  
CADD Committee program at Kellar Corp, 6 pm. RSVP required to (213) 380-4595.

## Wood Finishing

SCI-Arc program with Peter Shapiro, 7-10 pm, \$35. Call (213) 829-3482.

## July 2

**AIA/LA ExCom Meeting**  
Call (213) 380-4595.

**AIA/LA Board of Directors**  
5:30 pm. Call (213) 380-4595.

**Common Hardware Applications**

SCI-Arc program with Richard Eisner, 7-10 pm, \$35. Call (213) 829-3482.

## July 9

**Associates Board Meeting**  
6:30 pm. Call (213) 380-4595.

**Tricking the Eye: The Art of Faux Finishing**

SCI-Arc program with Joseph Fenzl, 4 Tuesdays and Thursdays, 7-10 pm, \$135. Call (213) 829-3482.

**The Architecture of Neutra and Schindler**

UCLA Extension course continues through August 27, \$175. Call (213) 825-9061.

## Wednesday 5

**Accounting: All the Stuff Non-Architects Did at Your Last Job**

Pasadena Foothill Chapter program with Dana Brenner, CPA, and dinner at Dodsworth Bar and Grill, 6:30 pm. Call (818) 578-1344.

## Architecture for Celluloid

SCI-Arc program with Craig Hodgetts and Ming Fung, on 8 Wednesdays, 7-10 pm, \$290. Call (213) 829-3482.

## Last Remaining Seats V

LA Conservancy event at historic theaters. Call (213) 623-CITY.

## Wednesday 12

## Publicity/Business Development

Pasadena AIA program with Tony O'Keefe and dinner at Dodsworth Bar and Grill. Call (818) 578-1344.

## Creative Development

Panel discussion with Doug Gardner, Cliff Ratkovich, Ira Yellin, William Fain, Jon Jerde, and John Kaliski, SCI-Arc, 7:30 pm. Call (213) 829-3482.

## Last Remaining Seats V

Los Angeles Conservancy event showcasing historic theaters and vintage films. Call (213) 623-CITY.

## Wednesday 19

**Health Committee/Government Relations/Architects in Government**

Judy Sektman, CCAIA Director of Government Relations speaks on AB 47 at Kaiser Permanente, 3:30 pm. Call (213) 380-4595.

## Architects in Government

LAUSD, 5 pm. Call (213) 380-4595.

## Professional Affiliates

6 pm. Call (213) 380-4595.

## Minority and Women Resources

6:15 pm. Call (213) 380-4595.

## Wednesday 26

## Codes Committee

5 pm. Call (213) 380-4595.

**Pacific Coast Builders Conference**

Continues through Saturday 29 at Moscone Convention Center, San Francisco. Call (415) 543-2600.

## July 3

**Codes Committee**  
5 pm. Call (213) 380-4595.

**Pacific Coast Builders Conference**

Continues through Saturday 29 at Moscone Convention Center, San Francisco. Call (415) 543-2600.

## July 10

**Computer Applications Committee**

6 pm. Call (213) 380-4595.

## Bullocks Wilshire Building

LA Conservancy tour, 11 am. Call (213) 623-CITY.

4517; **Architecture for Housing**, Manuel Gonzalez, AIA (213) 394-0273; **Building/Performance & Regulations**, John Petro, AIA (213) 207-8400; **Communications/Public Relations**, Michael J. Kent, AIA (213) 826-2500; **Westweek**, Frank Fitzgibbons, AIA (213) 624-8383; **LA Architect**, Arthur Golding, AIA (213) 622-5955; **Government Relations**, Victor J. Nahmias, AIA (818) 879-9656; **International Relations/Hospitality**, Raymond Kappe, FAIA (213) 453-2643; **Licensing Task Force**, William Krisel, AIA-E (213) 824-0441; **Urban Design**, Jim Black, AIA (213) 380-2102; **Associates**, David A. Ferguson (213) 558-0880; **Real Problems Design Competition**, Steven D. Geoffrion (213) 278-1915; **Sandcastle Competition**, Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture**, Jeffrey T. Sessions (213) 933-8341; **Districting**, Gregory Villanueva, AIA (213) 727-6086; **Ethics**, Herbert Wiedoeft,

## Thursday 6

## A Cathedral and A Skyscraper

Robert Mark delivers Edgardo Contini Lecture, UCLA, Perloff 1102, 7:30 pm. Call (213) 825-3791.

## Restaurant Design

SCI-Arc program on 4 Thursdays, 7-9:30 pm, and Saturdays, 9 am-1 pm, \$295. Call (213) 829-3482.

## Professional Services Marketing

Workshop sponsored by American Marketing Association, USC, 7:30 am-1 pm. Call (213) 937-0386.

## Thursday 13

## Project Planning &amp; Scheduling

Workshop sponsored by Wilson Management Associates, Inc., Newport Beach. Call (516) 759-2300.

## Thursday 20

**Professional Practice Committee**

Tour of Frank Gehry's office, 5:45 pm.  
Call (213) 380-4595.

## Los Angeles Auto Cad User Group

Burbank Main Library, Meeting Room.  
Call (818) 762-9966.

## Thursday 27

## Professional Practice Committee

Tour of Frank Gehry's office, 5:45 pm.  
Call (213) 380-4595.

## Los Angeles Auto Cad User Group

Burbank Main Library, Meeting Room.  
Call (818) 762-9966.

## July 4

## Independence Day

Chapter office closed through Friday 5.

## July 11

## Urban Design Committee

6 pm. Call (213) 380-4595.

AIA (213) 413-3131; **Fellowship Nominations**, Norma M. Sklarek, FAIA (213) 454-7473; **Library**, James R. Combs, AIA (213) 388-1361; **Long Range Planning**, Rex Lotery, FAIA (213) 208-8200; **Membership**, Robert H. Uyeda, AIA (213) 250-7440; **Membership Directory**, Janice J. Axon, HAIA/LA (213) 476-4593; **Mentor's Hotline**, Morris Verger, FAIA-E (213) 824-2671; **Minority & Women's Resources**, Michaela Pride-Wells, AIA (213) 399-1715; **Office Operations & Management**, Joseph M. Madda, AIA (213) 394-7888; **Past Presidents Council**, Donald C. Axon, AIA (213) 476-4593; **Professional Affiliates**, Brad Elder (213) 474-5710; **Students Affairs**, Michael Hricak (213) 823-4220, 829-2074; **Women's Architectural League**, Maureen Vidler March (213) 661-7907.

## Friday 7

**Corridor: The High Speed Roadway as Generator of New Urban Form**

Exhibit continues through June 23 at Municipal Art Gallery, Barnsdall Park. Call (213) 480-4581.

## Friday 14

## Western Association of Visual Merchandising

Show and conference, San Diego Convention Center. Call (415) 431-1234.

## Friday 21

## Ecological Cities Conference

Continues through Saturday 22 at UCLA. Call (213) 386-8873.

**Landscape Architecture Student Show**

UCLA Extension Design Center, 1338 Third Street Promenade, Santa Monica, continues through Sunday 23. Call (213) 825-9414.

## Friday 28

## CCAIA ExCom Meeting

Sacramento. Call (213) 380-4595.

## CSI Annual Convention

Continues through Sunday 30 in San Diego. Call (703) 684-0300.

## July 5

**Design Awards Committee**  
6 pm. Call (213) 380-4595.

**Managing an Architectural Practice**

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**Japanese Landscape Architecture**

UCLA Extension program through August 26, 5269 Dickson, UCLA, 7-10 pm, \$225. Call (213) 825-9414.

## July 12

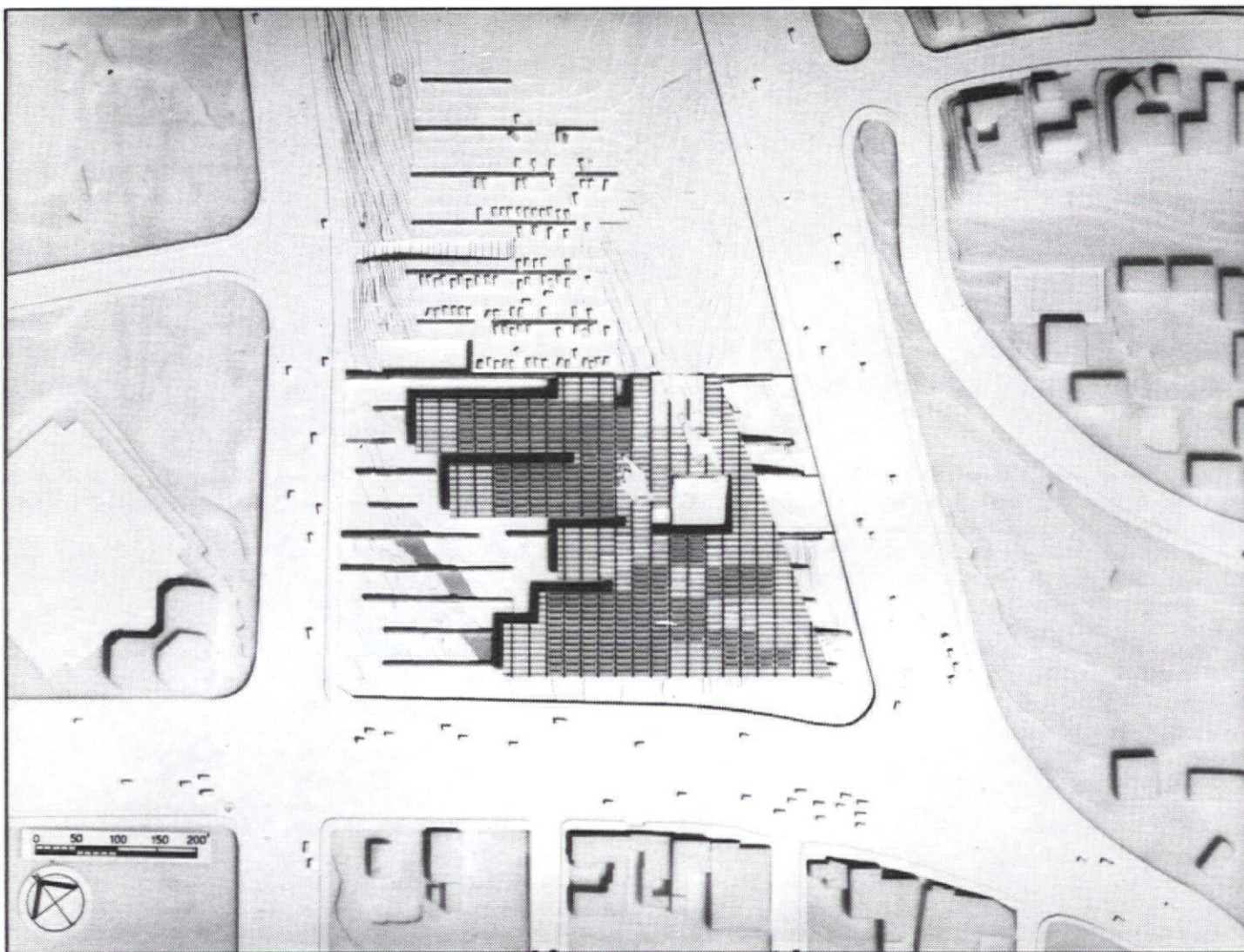
**The Vitruvius Program: Architecture Education for Children**

SCI-Arc continuing education program for teachers with Kathleen Kupper, continues through Saturday, 9 am-5 pm, or on July 27 and August 3, \$190. Call (213) 829-3482.

## The Architecture of Ed Niles

UCLA Extension course continues through Saturday 13, \$150. Call (213) 825-9061.





Left: Model, Newport Harbor Art Museum, Renzo Piano.

RENZO PIANO, continued from 3

been able to raise up to \$12 million, or something like that, on the basis of that scheme.

"If somebody tried to build up an ugly lie, saying the project was not meeting the brief, was not meeting the budget, I'm ready to go for a legal battle, because it's not true. I've got letters saying the design is okay, it's approved, so these claims are completely fake.

"The museum press release doesn't explain anything. What does it mean, 'to assure a

flexible plan,' as though the one before was not too flexible? Bullshit. What does it mean that it 'would give the museum financial support,'—that the scheme that came before, raising almost \$12 million, was not sufficient financial support? It's ridiculous.

"Without losing the concept of the fingers, the fundamental concept of this scheme was to create a geological layer that you lift up, and that becomes the separation line between nature outside and art inside. You have a finger concept where you have the art, you have na-

ture—you have this sort of multiple transparency. You create a number of layers—space, external space, nature, again the space. I've been thinking about mixing external space with internal space, nature with art and all that, so this idea came out from this point.

"Through a kind of celebration of the function, architecture today often becomes rhetorical—big columns celebrate power, or complicate things to celebrate the commercial activity in a very unsophisticated way. This building wanted to celebrate art, and love for art, but in a more

subtle way, because real love for art is subtle, is not pompous—it's quiet. Love for art is about concentration, inspiration, discovery, and this was meant to be a place of discovery. People were meant to leave the car and to walk down through the roof, through the magic carpet, inside that world, and then contemplate a piece of art beside nature.

"One of the reasons I was so optimistic about this scheme was because I went through all the process working on the Menil Collection. We looked for this sort of atmosphere, simplicity and all the rest. The Menil Collection was the beginning of this architecture, and to me this scheme was potentially better than the Menil Collection because through the system of the fingers, we were able to increase the relationship between nature and art, not just space and built space. To me, the potential of this scheme was even more important from the point of view of balance between contemplation and monumentality."

CORRIDOR, continued from 5

pretty.

In the exhibit, LA is portrayed in almost every painterly style, from Lauren Richardson revisiting of the social realism of Thomas Hart Benton to create a spaghetti of freeways over the Eden of our city, to Candice Gawn's heavy impasto in her semi-abstract light structures, and James Murphy's strong charcoal drawings of the Century freeway under construction, where the bold black and white chiaroscuro has the feel of a modern Piranesi. While none of these painters has invented a new way to paint, the subject matter of LA as a hard and gritty city remains a good focus for a regional, yet powerful landscape school.

Both exhibits continue until June 23.

Carlton Davis, AIA

Mr. Davis is *LA Architect's* Critique Editor.

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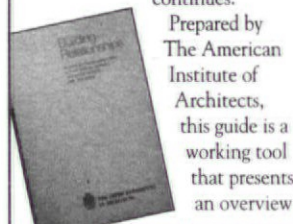
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this guide is a  
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that presents  
an overview

of the design and construction process... in understandable terms. It also has a series of work sheets and other materials that take your client through the construction process as a team. There is a version for corporate building projects and a version for institutional projects. Individual copies are just \$5, including the work sheets; quantity discounts available.

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CONTINENTAL GRAPHICS

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GRAPHICS BY WAYNE HUNT DESIGN, INC.



into play where the owners were already involved with the construction and building permit process.

The current regulations are intended to provide adequate hardship exemptions for all situations. *For example, projects under \$69,291 can be exempted from the requirement for path of travel and restrooms if this is a hardship. Exemptions are available for entrances, door elevators and other areas if there is a hardship where there is equivalent facilitation or without equivalent facilitation, where there are legal or physical constraints.*

With these parameters in mind, access is required in the following situations:

1. If the structural repair is in a non-habitable space, *compliance requires only the bathrooms, public telephones, and drinking fountains serving the area, if any, and the path of travel to the bathroom to be made accessible.*

2. If the structural repair is in a habitable space, then access must be provided in the area of remodel, the path of travel to the area of remodel and the restrooms, drinking fountains, and public phones serving the area, if any. The accessibility in the area of remodel is confined to the actual work involved.

*Note:* The City of Los Angeles Disabled Access Division is presently enforcing Memorandum of General Distribution No. 25, "Strengthening of Existing Buildings," until mandated by the state to enforce the above interpretation. Members are advised to check with the local jurisdiction where the project is located.

**Rudolph V. DeChellis, FAIA**  
Co-Chair, Codes Committee

#### Architecture for Health

The April meeting featured Lee Saylor, who spoke on current trends in healthcare construction costs. He told the committee that while construction as a whole is in a decline on a national level, one aspect of the industry is on an up-swing--institutional buildings (healthcare and correctional facilities).

More than 15% of all healthcare and health related facilities are in California, which is the largest portion of all of the fifty states. Not only is California producing the largest proportion of healthcare facilities, but it is also proving to be the costliest in the nation, because of our seismic zone location. The California Seismic Bill--SB 519--has a construction premium of 25% to 35% (\$20 to \$30 per square foot) than the rest of the country. He also noted that the productivity of the construction industry in Los Angeles helps offset the additional costs for seismic.

The current trend in planning facilities is placing a greater emphasis on non-patient/ancillary space, up to 1300 to 1800 square feet per bed for these ancillary units--this will account for about 65% of a facility's total area. For the current bidding climate, Mr. Saylor suggests a minimum of five bidders--fewer bidders will increase the cost and more bidders should decrease the cost. It appears that we are in the midst of a good bidding climate for the architect and the owner.

The May meeting featured a panel discussion--a review of the 1990 National Symposium on Health Care Interior Design. Future meetings will be held with Architects in Government and Government Relations for the purposes of meeting with the various state agencies. The June meeting will feature Judy Sektnan, the CCAIA Director of Government Relations, speaking on the new State Building Code--AB 47.

**Richard Checcl, AIA**  
Chair, Architecture for Health  
**Albert Roden**  
Correspondent

#### New Members

**AIA.** J. Bruce Beisman-Simons, *Frank O. Gehry & Associates*; Hernan Bejarano, *Gensler & Associates*; Layla Bettar, *Gruen Associates*; Cyril S. Chok, *the Nadel Partnership*; Steve Davis, *Summit Architects, Inc.*; Michael O. Eserts; Edward Gentelan, *Oved Architects*; Anthony C. Gonzalez, *ACG Environments*; Craig M. Kronenberg,

*Johannes Van Tilburg & Partners*; Chi-Pang Lai, *Chi-Pang Lai, Architect*; John V. Mares, *Rivers & Christian*; Patrick M. McKelvey, *RNL/Interplan*; Gaylon Alan Melton, *RTKL Associates, Inc.*; Lynn Miyo Mitchell, *Gruen Associates*; Grete M. Morland; *Grete M. Morland Architect*; Gabriel Morner, *Leidenfrost & Horowitz*; Walt Thomas, *I.S.D. Interiors*; Kenneth Joel Unger, *Stephen Ball & Associates*; David S. Wade, *Kaiser Permanente*; Steven B. Wagner, *HNTB*; Mark M. Welz, *Jerde Partnership*; Thomas J. Winter, *Howard, Needles, Tammen, and Bergendoff*.

**Reinstatement.** Dennis L. Bonds, *AIA*; Elias Yassi Gabbay; Richard S. Herman, *AIA*; Carlos Jose Jahen, *Gensler & Associates*; George P. Kappas, *AIA*; Michael P. King, *Studio of Architecture LTD*; William A. Nashita, *Johannes Van Tilburg & Partners*; Robert S. Reyes; Andrew Venuti, *AJV & Associates*; W. Charles Wing, *Kaplan McLaughlin Diaz*.

**Advancement to AIA.** Angela Buickans, *Gin Wong Associates*; Paul A. Danna, *Keating, Mann, Jernigan, and Rotter*; John M. McMullen, *Architectural Maneuvers in the Dark*; John K. Mueller, *John K. Mueller Architect*; Jose L. Palacios, *Keating, Mann, Jernigan, and Rotter*; Michael Nikaido, *Berman & Bertolini, Inc.*

**Associate.** Angel M. Alcala, *Gensler & Associates*; Jesse J. Bornstein, *Wellstone, Inc.*; Camilo E. Carrillo, *Moore Ruble Yudell*; Peter DeMaria, *Peter DeMaria Design Inc.*; Tamara L. Diamond, *Erich Stein Architects*; Michael Erlanger, *Gensler & Associates*; Nora Freiwalk, *Gensler & Associates*; Michael J. Halastick, *HNTB*; Arpy Hatzikian, *Gensler & Associates*; Edward Lui, *Gensler & Associates*; Robert Mertz, *Sulkin Associates*; Susan Nardulli; Susan J. Nelson, *Southern California Edison Co.*; Edward C. Querfeld, *Gibbs Architects Inc.*; Todd Talley, *Parkin Architects*; Brenton F. Washington, *Johnson Fain & Pereira Associates*; James D. Weiner, *James D. Weiner Design*; Krista Lee Wendt, *Eric Stein Architects and Associates*.

**Professional Affiliate.** L. Paul Cook, *PLS, CW Cook, Inc.*; David J. Fruchtmann,

*Fruchtmann & Associates*; Jaquelin Gellhorn, *JSG Planner/Programmer*; Vivien Harrison, *Uniquely Australian Group*; G. Edward Murphy, *Architectural Consulting*; Tyrell S. Wilson, *Gensler & Associates*; Kenneth J. Wittman, *the Crowell Insurance Agency*.

**Student.** Anthony M. Grillo, *Santa Monica College*; Mohammad Nematollahi, *Glen-dale College*; Alexander John Rollo, *UCLA*; Neil Rubinstein, *Santa Monica College*; Ethel Rubio, *USC*.

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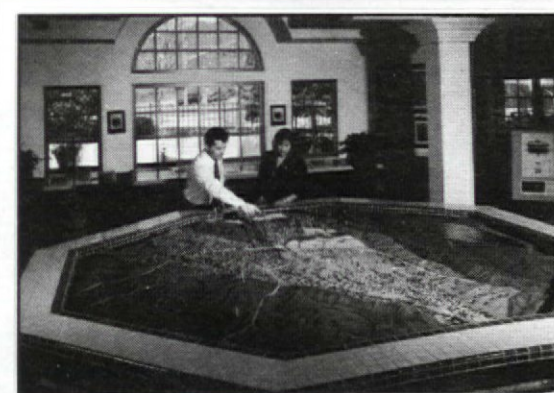
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HOUSE, continued from 1

frequent associate, the Southern California Edison Company.

The committee based its approach on the World Commission on Environment and Development statement that "sustainable architecture" means "meeting the needs of the present without compromising the ability of future generations to meet their own needs."

As the Commission recognized in its report, *Our Common Future*, the question is not if development must occur, but how. This "how" must be a process of creating built form with minimum contribution to global warming; ozone layer damage; air, aquifer, fresh and ocean water, and wilderness pollution; excessive water, land and non-renewable fossil fuel consumption; rain forest depletion; waste disposal; and other forms of environmental degradation.

It was the hope of the committee to create a house based on such an approach, not only at the Los Angeles Convention Center, but in the additional cities Expo plans to be this year (Denver, Atlanta, and New York). Each design was intended to respond to local context, culture, and climate, and it was hoped that the process would become an annual effort. To that end, the committee invited involvement by a national housing manufacturer, and based its design on the industrialized housing production and delivery process. While the intensely short time-frame (50 days) barely allowed enough time for the committee to create the design, the video, and the exhibit, much less to actually build the house, discussions with the manufacturer are continuing.

The AIA/LA ERC intends to continue to pursue possibilities of the Eco-Expo House as well as to expand its co-sponsorship with SCE of daylighting in design and other energy-related seminars, to include public presentations on all aspects of environmentally-responsive design, sustainable architecture, and community development. It may expand current involvement with other organizations and AIA/LA committees to consider issues including growth

management, transportation, energy, water, and waste programs, along with design guidelines and new ordinances for hillside development, perhaps including a new "bill of rights" for the undeveloped canyons.

To learn more about those activities and to receive both a brochure on the house's design, as well as to see the video describing it and a presentation by committee participants, plan to attend the next meeting. Please confirm attendance at the UCLA GSAUP, Wednesday, June 26, at 5 pm, by calling AIA/LA ERC Chair, Richard Schoen, FAIA at (213) 825-1345.

ECO-EXPO, continued from 1

Power. Capitalizing on a highly visible and credible marketing opportunity, DWP offered what were--next to those produced by Southern California Edison and Nissan Motors--probably the glossiest corporate brochures at the fair. One official DWP brochure showed, in full color and on unrecycled paper, the pristine Eastern Sierra being syphoned into concrete drainage ditches and aqueduct diversion channels for distribution to sun-parched Los Angeles, 400 miles to the south. While the DWP advertised its free water conservation kits and public awareness program, there was nary a mention of new supply side strategies such as de-salinization or other capital intensive programs.

Appropriately, considering the venue, the big hit of the show was the automobile, which came in all types and sizes: the clean electric car; the hybrid gas/electric, such as the Capco GMC, one-ton pickup longbed, able to switch from one propulsion mode to the other as fuel is consumed; the hybrid methanol/gasoline vehicle offered by Nissan (with an undisclosed sticker price); and the "first electronic powered car" that looked for all the world like a Lamborghini and sold (or presold, since none actually exist) for \$12,000.

The hype was ongoing. (I can't wait for the first used electric salesman.) G.M. for instance, offered its "Impact," an electric car with no promises about its range or

speed ("electronically limited to 75 mph"). Even Saab was plying its ubiquitous 900, apparently basecled on its cabin air filter feature. Ma transit got into the act as well, with RQ marketing its environmental awareness by showing off a natural gas-powered bus, and a sawed-off version of the Blue Line Trolley.

Nevertheless, for all the off-putting hype and heavy merchandising, there were vestiges of an energy awareness and environmental overview. Architects and planners such as Paul Berman-Lytle and Richard Schoen, educators like Dr. Ed Barnes with Land Lab, and the Institute for Regenerative Studies at Cal Poly and other groups seemed to be attempting to network with other organizations dedicated to environmental and energy planning issues, albeit in a somewhat haphazard way.

Groups such as the Permaculture Institute of Southern California, Eco-Home Network, CRSP and Eco-Village, and the venerable Tree People are actively involved in solving real community problems by implementing solutions such as the Eco-Village concept, proposed to be built on an 11-acre land fill in Montecito Heights.

Despite the current "hands off" philosophy of federal, state and local government towards developing sustainable energy strategies, a growing global awareness of the need to protect the environment seems to be finding support by big industry, far-sighted individuals and institutions, as the long-term marketing and economic advantages of "going green" are realized.

However, the question provoked by the first Eco-Expo remains: can the beleaguered, overstimulated, polled-out consumer make any sense of the complex human, ecological and planetary issues at stake here, or will he or she be sucked inexorably into another round of spending and consuming to fulfill the marketing agendas of corporate and political opportunists?

Walter Scott Perry, AIA

Mr. Perry is a practicing architect in Los Angeles.

tency of the

In the April

transit planning

Transportation Commission

Commission approved an alternative

for the Metrorail Red Line. Avoiding the

more logical Wilshire Boulevard route, an

alignment turning south and following Pico

Boulevard has been selected. The committee

believes that this compromise is shortsighted and is not consistent with existing

uses and the General Plan along the

Wilshire corridor. Further discussion is

planned for the June 6 meeting.

James D. Black, AIA  
Co-Chair, Urban Design Committee

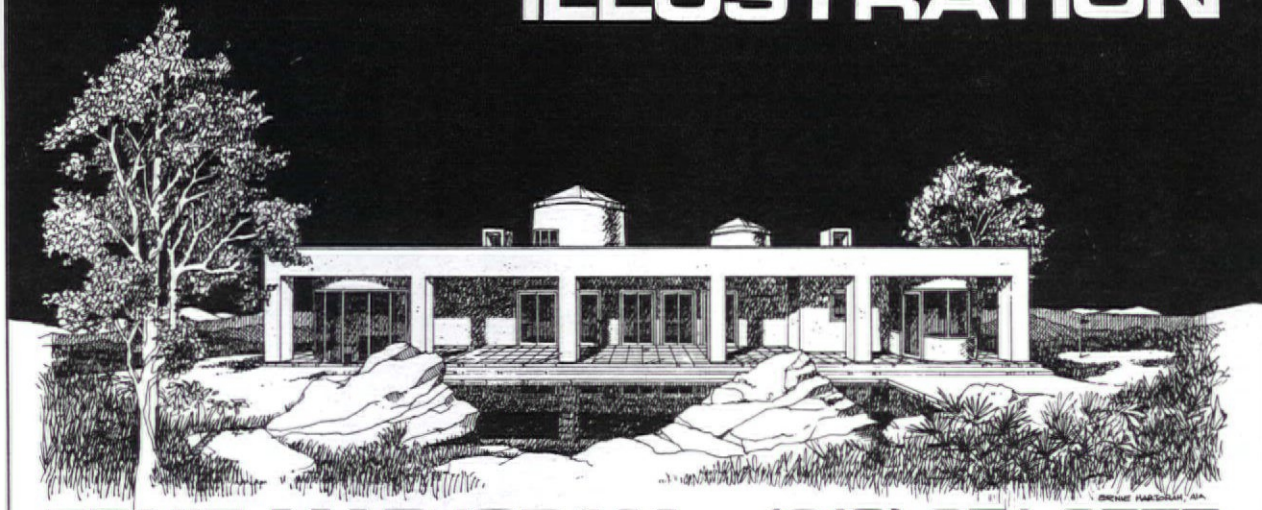
## Code Talk

**Seismic Upgrade/Earthquake Repair Triggers Disabled Access:** On February 4, the following interpretation was issued by W. Jud Boies, Chief of the Access Compliance Section, Office of the State Architect. Sec. 110A(b)11A5 of Title 24 states: (description) "existing buildings are required to be accessible when they undergo alterations, structural repair or additions. Access includes the area of remodel, a primary entrance and path of travel to the remodeled area, and sanitary facilities, drinking fountains and public telephones serving the remodeled area."

The following policy regarding this section has been established: (interpretation) The question has arisen as to how the above requirement for existing buildings is to be applied in the case of buildings damaged by earthquake or where a seismic safety upgrade is necessary.

The intent of the Legislature in requiring access to existing buildings only when they are remodeled was to save owners of existing buildings the hardship of immediate compliance. Rather, by including access with other alteration projects, compliance would be spread over time and would come

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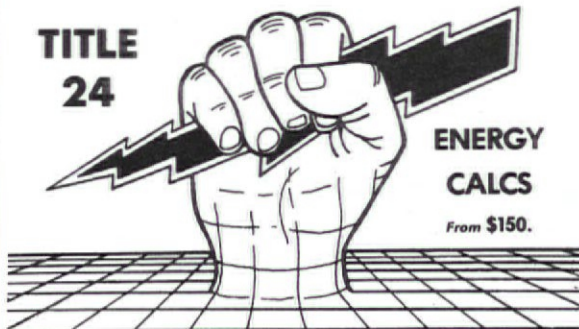
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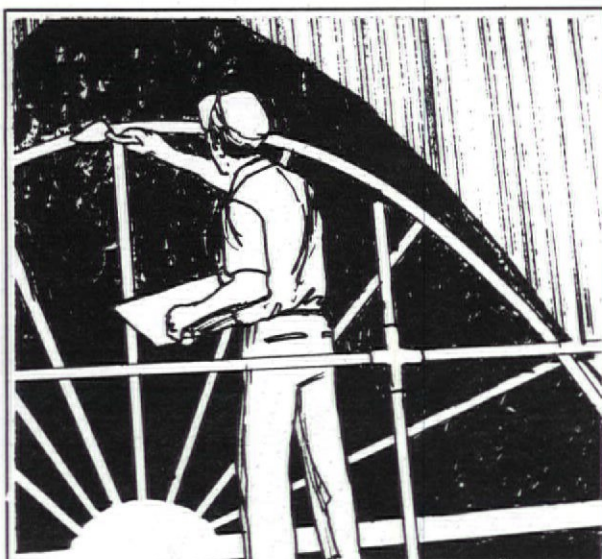
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## Where are the Silvers Now?

### Thomas Vreeland

Thomas Vreeland continues as a professor at UCLA, where the whole thing began. From 1972 to 1981, he was a partner in the firm of Kamnitzer Cotton and Vreeland, where he worked on the World Savings Building in Costa Mesa and the Hallendale Regional Shopping Center in Florida. Since 1981 he has been a designer at Albert C. Martin & Associates. His best known works include the Home Savings Tower, and Seventh and Figueroa, designed in a French Renaissance Chateaux style; and the Beckman Institute and the theater at Whittier College, both completed in Spanish Colonial Revival styles. Most recently his work has appeared in *Architectural Record* and *Architecture*.

### Anthony Lumsden

Anthony Lumsden continues at DMJM, where he is Senior Vice President and Principal for Design. His best known works include the Tillman Water Reclamation Plant in the San Fernando Valley, the Hyperion Wastewater Treatment Plant, Manufacturers Bank Building, and the Central Maintenance Facility and Administrative Headquarters Complex for Southern California Rapid Transit District, all in Los Angeles. His buildings have been published in *Architectural Record*, *Progressive Architecture*, *A+U*, and *Global Architecture*.

### Paul Kennon

Paul Kennon returned to CRS in Houston in 1976, where he served as President of the Architecture Group and Design Principal until 1988, when he devoted himself exclusively to the Design Principal role. In 1989 he was appointed Dean of Architecture at Rice University, and was serving in that capacity when he passed away in January 1990. Some of his best known works include the Fodrea Elementary School and Indiana Bell Switching Station, both in Columbus, Indiana, and the Chrysler Technology Center which is nearing completion in Auburn Hills, Michigan.

### Eugene Kupper

Eugene Kupper continues as an Associate Professor at UCLA and maintains a Los Angeles-based practice. His best known works include the Nilson residence in Bel Air, and the House at a Triangular Intersection in Beverly Hills. Currently he is working on a residence opposite the Frylant Dam in Madera County. His work has been published in *Architectural Record*, *Architectural Digest*, and *GA Houses*. He has also published an article entitled, "Linee Occulta" in the *UCLA Architecture Journal*, Vol. II, 1989.

### Frank Dimster

Frank Dimster is an Associate Professor at the University of Southern California. Since leaving William Pereira's office in 1975, Dimster has maintained his own practice, working occasionally with other architects. In addition to working in Los Angeles on residential and commercial projects, he has designed residential projects in the Bahamas and Switzerland. Working with architect John Mutlow, he completed a senior citizen center in Burbank. His work has been published in *Architectural Digest*, *SD*, and *GA Houses*.

### Cesar Pelli

Cesar Pelli became the Dean at the Yale School of Architecture, and founded his own practice in New Haven. Some of his best known works include the Pacific Design Center in Los Angeles; the Museum of Modern Art Expansion and Residential Tower, and the World Financial Center, both in New York; and the 777 Tower in downtown Los Angeles. Mr. Pelli is the subject of a new Rizzoli monograph.

*Associates (photo by Joe Aker); Houston Center, Frank Dimster for Johnson Fain & Pereira (photo by Wayne Thom); Manufacturers Bank, Anthony Lumsden for DMJM; Donald C. Tillman Water Reclamation Plant, Anthony Lumsden for DMJM.*



# Remembering the Silvers

The October 1976 issue of *Progressive Architecture* identified a group of six Los Angeles architects as "The Silvers." Fifteen years later, **Kenneth Caldwell** examines the group's role in influencing the course of architecture in Los Angeles, and traces each member's evolution.

## Who Were the Silvers?

The Silvers (Cesar Pelli, Anthony Lumsden, Paul Kennon, Eugene Kupper, Thomas Vreeland, and Frank Dimster) were formed as a West Coast host group to the Whites and the Grays, two established groups venturing out from the East Coast to attend the presentation "Four Days in May," held in May of 1974 at UCLA. (The news report in July 1974 *Progressive Architecture* listed Eisenman, Frampton, Graves, Seligman/Siegel, Hejduk, Meier, and Gwathmey/Whites, and Moore, Pasanella, Polshek, Robertson, Stern/Hagmann, Venturi/Scott Brown and Weinstein as Grays.)

In April 1976, the Silvers held their own symposium at UCLA, entitled "Four Days in April." Participants included John Hedjuk, James Stirling, Charles Moore, Esther McCoy, David Gebhard, and others.

Subsequently, the group came to national prominence in the October 1976 issue of *Progressive Architecture* in an article by Peter Papademetriou, entitled "The Silvers, Images from a Silver Screen." In attempting to find some thread between a group of modern Los Angeles architects, the article served as a counterpoint to the preceding history by Esther McCoy entitled "Before the Silvers," and a sort of appetizer for the cover story which followed about the Pacific Design Center by Gruen Associates' Cesar Pelli. In retrospect, the article appears to have been both a profile of an "almost movement," and the introduction to Cesar Pelli's career, in particular, which seems to have been critically influenced by his dialogue with the Silvers.

## Why Silver?

In the profile, Vreeland referred to finding "a style appropriate to each job—a task made simpler by virtue of practicing in Los Angeles where no previous images interfere with the Silver screen upon which we project our imagery." When asked recently about the group, its formation, and the selection of the color silver, he told about meeting with Richard Meier at the American Academy in 1974 and reminiscing about CASE, an architecture discussion group from the 60s.

"Meier said wouldn't it be great to have a CASE eisenman in your city? He talked to Peter Eisenman, who called me and before I knew it he had the Whites and Grays lined up. I turned to Cesar and he was responsive right away. So we put together our group. They (the Whites and the Grays), of course, had colored names—the colors of their cardboard models." (The architect from Cornell and Princeton worked in white Strathmore while the folks at Penn and Yale worked in gray chip-board.)

Vreeland continued, "So we had to invent a name, and it had to be a color. Silver connoted high tech, chrome, machine elegance. But that isn't what it meant to me. Silver is a mirror, the silver screen. Hollywood is the primary business here...Silver was convenient because it served both purposes, the glitz and the high tech."

Anthony Lumsden remembers referring to the group as "7-up" (when Craig Hodgetts' presence made seven), because they were "uncolored" like the popular "uncola" of the period. That phrase didn't catch.

Craig Hodgetts, when asked if he had suggested "flesh" as the color, laughed and said, "We were in the land of milk and honey. The scandalous overtone of flesh contrasted with the dourness of the East Coasters." In Los Angeles, he said, technology's aim seemed to be more humanistic, not so corporate. "We had

discovered that stylistic diversity in Los Angeles was hard to characterize by the retinal impact. It was a generic recognition of the cybernetic age."

When asked if he had broken with the group, he said, "I didn't think of it as dropping out...I enjoyed the companionship, but I didn't think of it as a power broker situation. It was for the moment, a theoretical or rhetorical response to the Whites and the Grays...Today people are used to being in one camp. There wasn't a mandate to do that. We were all busy and I tended to drift away from being connected."

## Threads Through the Silvers

Some of the threads suggested in the October 1976 profile, such as patronage by a middle class clientele, have faded from the Silvers' recollections, while others such as process and technology, found their way into most of the recent conversations.

## Flexibility and Systems

All of the Silvers agreed that the Los Angeles group was organized to create an architectural discourse with the two prominent groups from the East Coast, not to identify a stylistic movement. Anthony Lumsden remembers that the Silvers tended to be more commercial generally and that their clients didn't have a lot of money for a variety of forms. "I don't think we had a common thread...I was very interested in planning systems and section systems—the organization of elements in a plan—the sub elements of a plan balanced in each part."

At the time Paul Kennon said, "We think in terms of open-ended systems, internal flexibility, versatility and expansiveness."

## Process

Eugene Kupper remembers that the group was developed ideologically for the sake of argument, but thought that most of the Silvers, at the time, were process oriented. Pelli noted that the gist of the discussions held after the 1974 conference were about the design process.

Randle Pollock, who worked with the late Paul Kennon for 10 years (heading the Communications and Marketing program at CRS), said that Kennon's designs were driven by the needs of users and interactive found through an intensive and interactive programming process. Kupper added, "Kennon was very responsive programmatically to the client...We promoted ourselves as democratic, open, realistic, pragmatic. We didn't say that we were slaves to developers—we made a case for a kind of architecture open to input as opposed to a closed process. Kennon represented that best."

## Large Urban Buildings and the Large Office

The original profile also stressed the corporate nature of much of the Silvers' work. In a recent conversation, Pelli described the kind of buildings the Silvers designed as having a "different set of issues from the Whites and Grays," contrasting the urban issues of the Silvers' work with the suburban buildings—primarily single family residences—of the two visiting groups.

How buildings are sited and function in the urban setting, the fragmentary character, and fit were primary issues of concern. "Most of us were working with large offices...Dominant concerns were the large projects and design control, issues of teamwork and technology—within the firm and outside." In Los Angeles, Pelli worked with DMJM and then Gruen, while Lumsden was at DMJM, Kennon at CRS, and Dimster at Pereira—all large offices. At the time, Vreeland and Kupper worked in smaller

offices, although both had designed buildings for corporate or developer clients.

## Technology

In the P/A profile, technology appeared as a common theme. Pelli said then, "We understand change as the natural condition of things and permanence as the exception...We are interested in technology because of its potential for increasing the intensity of our experiences..."

Kennon also stressed technology and flexibility, saying, "Technology is the means by which we go from the intangible to the tangible, and form becomes the complete expression that arises when systems are connected to reach an intended result." Kupper picked up on the technological fascination by saying that their plans bore a stronger relationship to integrated circuits than to cubist or expressionistic compositions.

Most of the Silvers felt for this article still emphasize technology as a dominant thread through the group. Pelli remembers that "Silver" was short for architecture concerned with modern materials and technology. Kupper felt that the Silvers were more about a utilitarian high tech as opposed to an ideal high tech, and cited his work at Frank Gehry's office on the Wells Fargo Office Building in El Monte and the Concord Pavilion, both of which appeared in the 1976 program booklet. Frank Dimster comments, "I don't think any of us saw our role as promoting formal solutions without concern for technology, user issues, and behavioral or social issues. I think most of us had an optimistic point of view of technology. In that sense we were not repressive or hierarchical." Randle Pollock noted that in Kennon's work technology was used to support human needs, particularly energy conservation.

## A Los Angeles Architecture

Pelli ties Los Angeles and technology together. "A difference (in contrast to Grays and Whites) was that the Silvers were building a fair amount. The reality of building, the technology of construction, these were very LA issues. We were concerned with up-to-date technology."

"One used technology in a non-intimidating way. The precedent can be seen in the Case Study Houses; the use of steel is casual as compared to Mies. There are long roots in Los Angeles aerospace and smaller industries."

In the Silvers profile, Vreeland observed, "What attracted the Silver architects to Los Angeles is precisely the lack of cultural restraint, the freedom from a particular commitment that this place seems to promise, an escape from the orthodoxies such as cities like Chicago, New York or San Francisco demand."

He echoed some of those thoughts in a recent conversation. "One of the things that Cesar and I agreed on when we formed the group was that most of us came out here to get away from where we were before. Cesar was tired of having people look over his shoulder. We wanted to free ourselves and practice our art un-self consciously and make our mistakes away from the scrutiny of our peers. The benevolent climate, meteorological and cultural, could absorb any amount of fantasy. The idea of fantasy—that's really what it is."

Frank Dimster spoke about regionalism in a different way. "If you accept some formal interpretation of a problem—clarity of statement of the problem, then you move from Los Angeles and build somewhere else, like the Bahamas or Switzerland, the definition of the problem changes, with the building tradition, materials, trades and environment. Thus you get different solutions."

## The Silver Legacy

In the fast life of Los Angeles, it may be no surprise that the Silvers were gone by the time they appeared in *Progressive Architecture*. Pelli and Kennon moved away soon after the "Four Days in April,"

and the group no longer met.

According to Papademetriou's article, the April 1976 symposium ended without a conclusion. While it may have been difficult to link Vreeland's house for Warren Beatty and Kupper's house for Harry Nillson with the scale and technology of Pelli, Lumsden, Kennon, or Dimster, the threads are even more obscure today. Each Silver had his own opinion on the question of a legacy.

Tony Lumsden laughed and said, "I think it helped some of the Whites and the Grays." Later he said that some of the Grays have become more classical, more traditional in their plans. "They are creeping in the back door," he said, "with clean shapes and clear separate forms."

Cesar Pelli said, "At least for me, I was enunciating beginnings of thoughts and theories that have remained with me and are important to me. Paul Kennon used to say it had affected him. I do not know about the others."

Frank Dimster had similar feelings. "The discourse gave courage to people who had similar goals—clarified the thinking. It helped me stay interested in teaching. I think we all benefitted. We met formally for a year, but we would invite each other to reviews and juries for years. We meet on panels. It is not a formal club relationship, but an informal one. I look to see what they are doing and why."

The sentiment shared by Vreeland, Kupper, and Craig Hodgetts was perhaps closer to one of the original intents—to spark a discourse. Vreeland said about the legacy, "It wasn't to us, it was to the city. That conference in 1974 turned the city, which was sleepy and unselfconscious into a city that was alive and architecturally selfconscious. What amazed me was that it brought architects out of the woodwork. Los Angeles began to gradually compete with New York as a place of architectural awareness."

Kupper concurs, "I think the legacy was more than stylistic, it was the promotion of a discourse." Hodgetts said that he felt this event was one of the foundation blocks upon which Los Angeles' architectural culture was built.

Vreeland describes how it was hard to get 60 people to attend an architecture lecture before 1974, and afterwards they were packed. "When Hejduk came you couldn't get in; it was a 180 degree change."

## Conclusion

Fifteen years after "Four Days in April," it remains difficult to come to a conclusion about the Silvers. It seems that Pelli, Lumsden, and Kennon pursued the technological implications of the Silvers, while Frank Dimster pursued teaching and smaller residential and commercial buildings. In contrast, Vreeland and Kupper seem to have pursued the more personal imagery of the silver screen. If any single member of the group represents a legacy, it may be Cesar Pelli who came to a city as open as the silver screen, worked for two corporate offices on large projects, assimilated technology, but didn't idolize it, and employed it in specific buildings all over the country, contributing significantly to the discourse about architecture over the last several decades.

## Kenneth Caldwell

Mr. Caldwell, *LA Architect's* erstwhile Books Editor, is currently Director of Marketing for ELS/Elbasani & Logan Architects in Berkeley.

Clockwise from top left: Indiana Bell Switching Station, Paul Kennon for CRSS; World Savings & Loan Branch Office, Kamnitzer Cotton & Vreeland; Home Savings of America Tower, Thomas Vreeland for Albert C. Martin & Associates (photo by Greg Murphy); "Four Days in May," 1974, featuring, from left, Cesar Pelli, Charles Moore, Richard Meier, Michael Graves, Robert Stern, Thomas Vreeland, Charles Gwathmey, and Eugene Kupper; residence in Switzerland, Frank Dimster; model, House in the Mesa, 1991, Eugene Kupper; University Structure, UCLA Extension, portion of study of terrain and superstructure, 1976, Eugene Kupper; PDC Expansion, Cesar Pelli & (Captions continued on facing page)



## Other Exhibits

### "Morphosis: Making Architecture," Laguna Beach Art Museum

"Morphosis: Making Architecture," is not as much an attempt to define a method in the production of architecture, nor to define the process "of making" one single California firm; rather, the show draws attention to the possibilities that exist in an expanded definition of architecture that requires and responds to influences outside its immediate boundaries. In this spirit, the exhibit's introductory statement presents the viewer with three dichotomies to discourage defining the work in a preconceived categorization: "Art/Architecture: a despised separation," "Architecture/Building: a desired operation," and "Representation/Reality," the problem inherent in a reproductive exhibit when model must be used to illustrate an object or subject beyond the limit of the

museum.

The exhibit is comprised of more than 100 images and models of over 20 projects completed during a ten year period. The presentation does not attempt to inform the viewer of a chronological development, nor the conceptual approach underlying each project. Rather, the viewer is invited to weave through the first three rooms where images and pieces continually reappear in varying media. The five rooms are roughly categorized by the method of presentation and programmatic distinctions of public and private, although the final two rooms concentrate on two specific projects--the Crawford Residence and the Golf Course at Chiba.

The exhibit is important for the way it addresses both of its audiences. The architectural profession is presented with a passionate assertion of the potential still possible for architecture. The general public can experience an expanded definition of architecture not strictly limited to the act of

building, but incorporating the related fields of visual arts. That there exists a place and an audience for such faith and explorations is inspirational.

"Morphosis: Making Architecture" continues at the Laguna Art Museum until June 9.

### "Geological Architecture: The Work of Stanley Saitowitz," California Museum of Photography, Riverside

The work of Stanley Saitowitz resists easy categorization. It is not imbued with a stylistic or material conformity; rather, it tends to be reinvented from project to project. Often it finds its inspiration in contextual or programmatic references. For example, the Byron Myers Residence architecturally maps the three geographies existing on the site--a hill, a valley, and a flat promontory; and the Museum of Photography becomes a camera in diagram and circulation, to which the people are film. What remains a con-

stant throughout all of these projects is the ability to expose, or "make evident" a salient feature.

Currently running at the California Museum of Photography in Riverside, "Geological Architecture: the Work of Stanley Saitowitz" originated at the Walker Art Center in Minneapolis as part of "Architecture Tomorrow," a series focusing on the experimental work of young American architects. The exhibition comes one year after the museum commissioned Stanley Saitowitz to create a space within the Kresse Building, a former five-and-dime in downtown Riverside. The installation is designed so that a wooden ramp and platform allows the user the opportunity to view the projects models from a variety of horizon lines. Each of the projects is represented by a wood model and a descriptive drawing inscribed on a glass table that functions as a constant horizon line, or reference point.

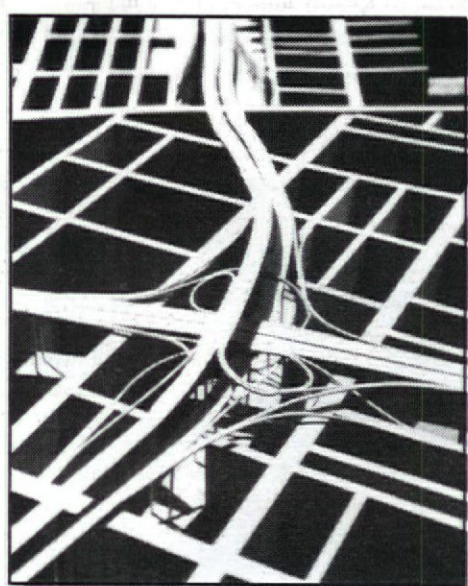
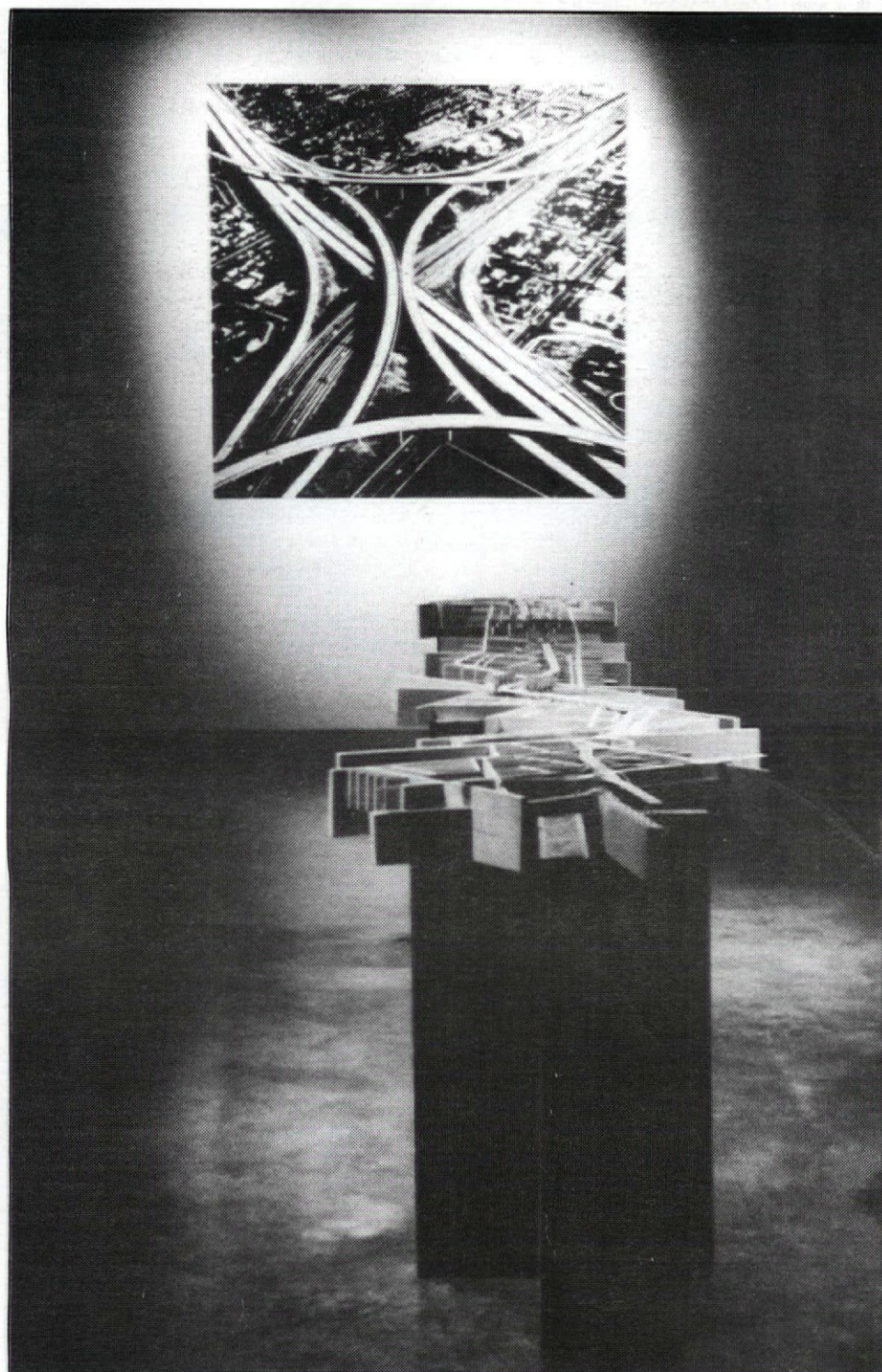
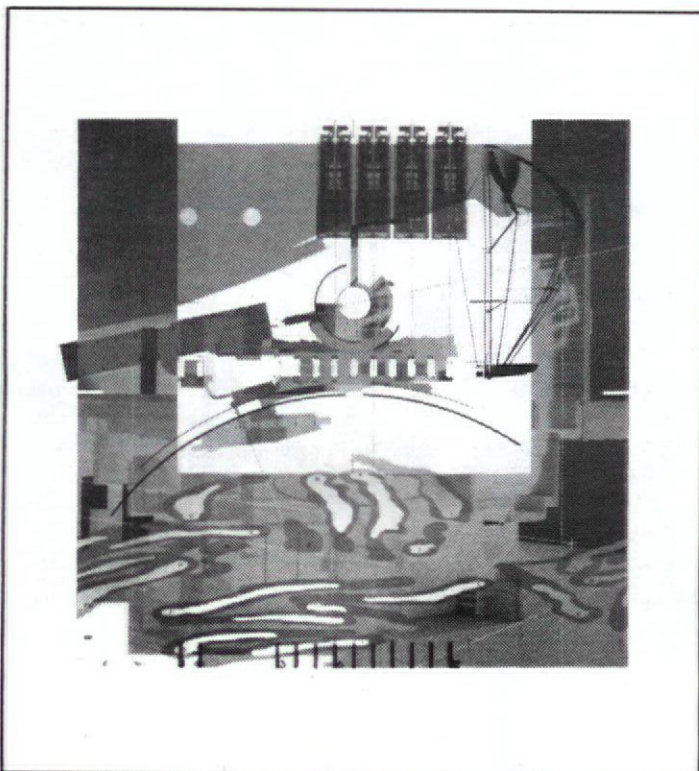
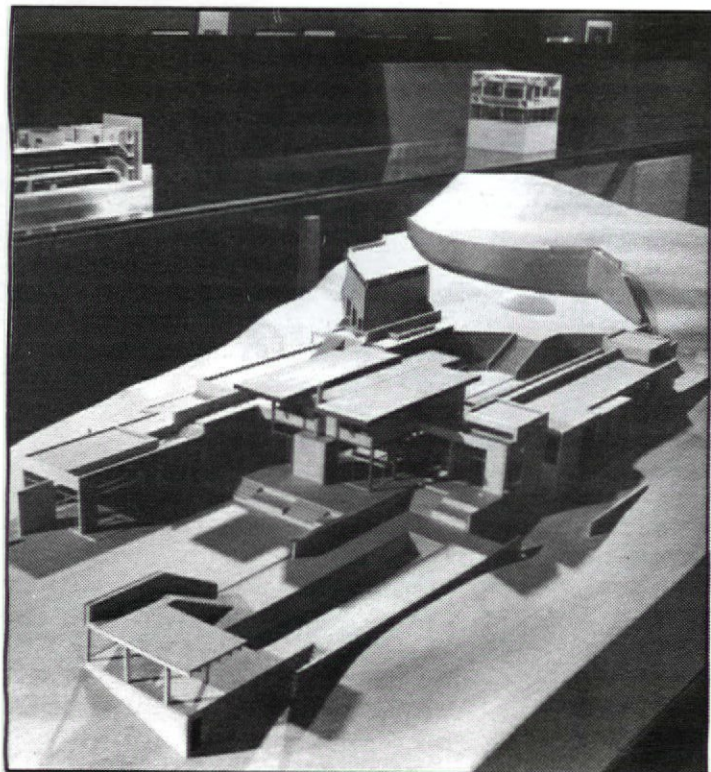
Two other exhibits currently at the Museum also explore the connection between architecture and photography. "From Dime Store to Museum" documents the museum structure before, during and after renovation, with images and narratives by six contemporary photographers. "Subject Archives: an installation by Bruce Tomb and John Randolph" displays over 8000 glass negative images spanning the history of architecture from pre-Babylonia to the Modern Age. The installation redefines the original function of the panopticon as a central light source that projects images on the room's surfaces.

"Geological Architecture: The Work of Stanley Saitowitz" continues at the San Francisco Museum of Modern Art, June 6-August 25.

#### Kevin Scholl

Mr. Scholl works for McLarand Vasquez & Partners, Inc. in Costa Mesa.

Clockwise from upper left: Model, Dinapoli Residence, Stanley Saitowitz; Golf Course in Chiba, Morphosis; freeway model, Barton Phelps; "Corridor" exhibit installation, Municipal Art Gallery, Bardsall Park.



### "Corridor: The High Speed Roadway as Generator of New Urban Form," and "Urban Landscape I," Los Angeles Municipal Art Gallery, Bardsall Art Park

The possibilities of the Los Angeles landscape are wonderfully explored in two exhibits at Bardsall Park's Municipal Art Gallery. "Corridor" by Barton Phelps, architect, assisted by UCLA students and others, explores the conceptual idea of developing five parcels of public land along the Santa Monica freeway between the San Diego freeway and downtown. "Corridors" takes the powerful, but subtle variations of this freeway--its big curves, its rises and drops of elevation, and its overflying ramps as form generators for housing, commercial development, and parklands. At Exposition Boulevard, Phelps proposes a botanical park for rare plant species under the overhead crossing ramps of the freeway. All the other sites, National, Venice/La Cienega, Crenshaw Boulevards crossings, and the stretch of freeway between Western to Hoover, are a combination of street scale commercial uses with housing blocks above, or townhouses and apartment buildings.

The sketches are enticing, and the model of the corridor intriguing. One has to wonder, however, if this would be a wonderful place to live, given the noise and pollution rising from the cars below. For instance, at the Crenshaw overpass, Phelps proposes two opposing cantilevered apartment blocks, their Corbusian perfection violated by a jagged notch that separates the almost touching buildings. The design concept is handsome, but who would choose to be part of a sound barrier and carbon monoxide wall, no matter how aesthetic?

Phelps attempts to address this issue. Between Hoover and Vermont he flanks the freeway with a segmented and curved wall of housing rising in some cases to 18 stories above the freeway. The housing turns its back on the freeway, presenting blank walls. Window slits between wall segments create vistas down the freeway. The facades of the housing, their terraces and entrances face the neighborhood. The idea presents provocative thoughts for what to do with this amazing monster in our midst.

"Urban Landscape I" is a group show of nine artists whose work is inspired by LA's unique, but often stark landscape. The Urban Landscape show is dominated by images of the freeway as a metaphor for an artistic expression. James Doolin's Hopewesque "East Wind" is a powerful image of the freeway curving into downtown LA from the east. A big board arc of road jammed with cars and trucks rises across the picture, toward the skyline of the central city, while a strong wind blows bending the palms and pushing an ominous, grey streak across a yellowish sky. The painting is full of a sense of frightening dynamism. Christopher Warner gives us another big freeway curve seen from below as it sweeps over the pond in Hollenbeck Park. "Hollenbeck Pond" is a muddy Monet of the diaphanous browns and greens in a cool spot in a scorched LA. Stephanie Sanchez evokes the banal LA as seen from the roadway in a style reminiscent of Cezanne, but not as

Continued on 10



# A Conversation with Arata Isozaki

Aaron Betsky met recently with Arata Isozaki to discuss the exhibit at MOCA and the evolution of his work.

*How does it make you feel, seeing all of your work brought together in one set of rooms?*

It is very strange, like reading a book I wrote a long time ago. I thought of the whole exhibition like editing a three-dimensional book with walls and floors instead of pages.

*Like your memoirs.*

Yes, very much so.

*And though the work keeps changing, there are certain themes that remain the same, like the barrel vaults and grids.*

My style seems to change every five to ten years, and that's the way I think. I try to make a different thing every time. But when I was looking at all my work here, I found that I couldn't find that many differences. It's not a question of continuity or consistency, but of similarity. For example, some of the latest work I have done for Tokyo is very similar to sketches I did 30 years ago—now I am trying to make them into reality. The ideas are very similar, it is just that the projects are more complex. I did find that I could classify my work into three groups: the work in Kitakyushu, where I was born, the work in the rest of Japan, and the work outside of Japan.

*But the barrel vault shows up in all three of those groups.*

Yes, but the attitude in each case is very different. In the Kyushu library, for instance, the one vault dominates everything else, but here at MOCA it is a fragment combined with other pieces like the pyramids. Here, the arrangement is one of fragmentation. So the forms may be the same, but the compositions differ.

*You might say that you are a picturesque architect for whom the composition of the pieces of a building is the most important thing.*

If you mean that in the 18th century way, as buildings relating to landscape, I agree.

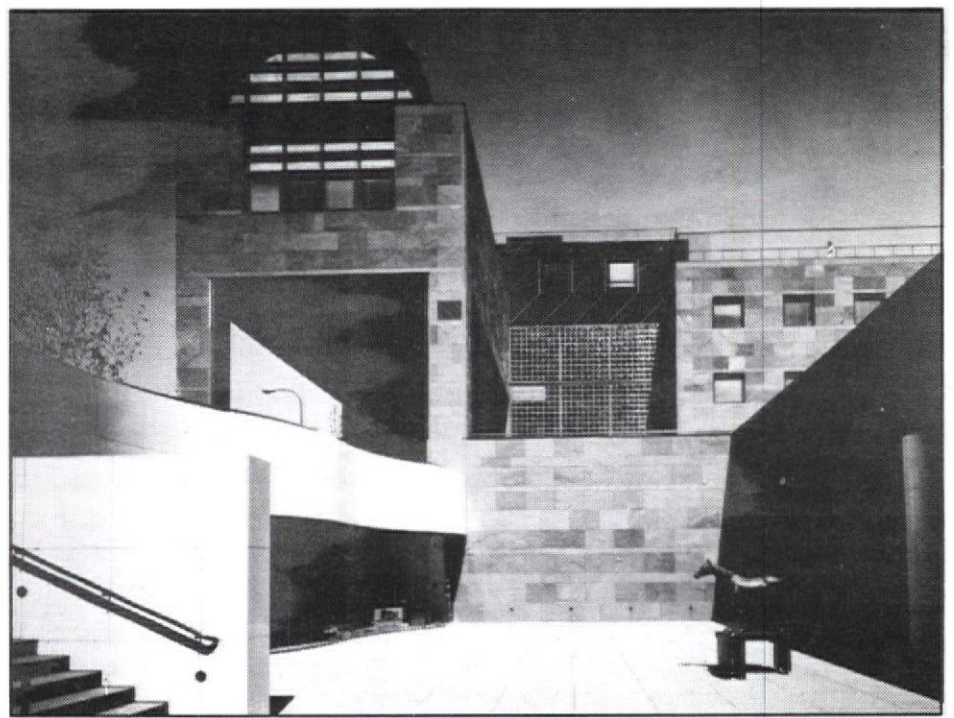
*Except now nature is the manmade city.*

And my buildings show more and more concern for their surroundings, which is to say not the so-called context, but the symbolic topography of the city, which is much more reliable.

*You seem to have maintained a strong interest in the possibilities offered by megastructures for organizing the city.*

But my ideas about such structures have changed a great deal. In the early 1960s, we emphasized the structure and axis of megastructures, and then attached or plugged in minor elements—as a style. Today, we cannot escape from large scale programs. Largeness has become normal, but it does not lead to a classification of major infrastructure and minor components. Rather, it is the large public spaces—the atrium, meeting place of market area—that is more important than the formal composition. Take the Disney Building in Orlando. The building itself is a very long, simple set of blocks, but in the middle there is a break from all continuity and simplicity, where everything is rotated and fragmented. There, we added on things, the courtyard or cone. It is open to the air, so it is not part of the program—it's really nothing, it just happens to have high walls.

*As a sundial, it seems to work as a kind of memento mori, which brought to my mind your fascination with death, with the city of ruins.*



I am thinking about real death now. But I must admit I am still interested in ruins and erosion. I think it is because of the 1960s. Then we were dreaming of utopias, of ends, which of course means death. At the same time, students were calling for the death of metaphysics, of art, of institutions, which left my generation as a dead one. Now, once again, everything is related to death, or the end: the end of ideology, of history. I can't escape from it.

*Is the Mito Art Tower a kind of stairway to heaven?*

It was built in the era of the end, but it has no end itself, it is infinite—in a metaphysical sense, though it would be very difficult physically.

*You seem to have a very ambivalent attitude towards technology.*

That also comes from my experiences during the 1960s, when some people were so optimistic about technology. I didn't feel that way. I feel that technology should be hidden, and then given some noise, become part of a more harmonious system. I like to have a conversation with technology: it gives me some demands, I respond and get feedback, and then maybe I respond again. After this kind of ping pong game, some personal solutions come out.

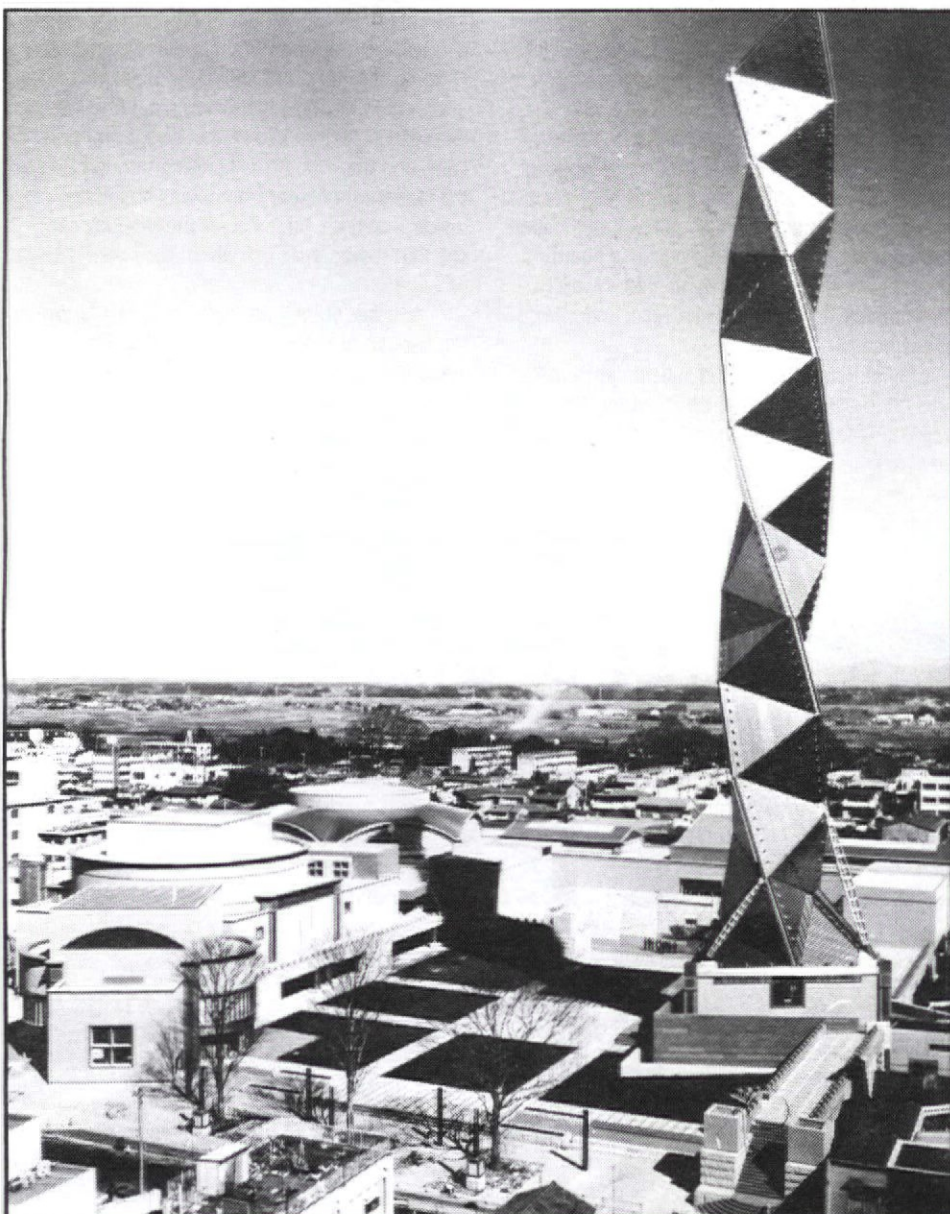
For instance, in Barcelona I used the so-called "pantadome" system for the big stadium, which I was the first to use on a large building. But I left it not all the way raised up, as an imperfect form.

*How do you handle working all over the world simultaneously?*

I found that I can classify all the cities I work in into three categories. In Europe, the cities are very real. They have a culture, a strong history, a community that you have to listen to. In places like Disneyworld, or anywhere in the Southwest, there is no history, only fiction. Only a fictional architecture is possible there. Los Angeles is still a fictional city. Sometimes there are middle situations, like Tokyo or some of the other large cities in Japan, where the cities still have traditional city things, but they don't work anymore. There, a new project is still fictional, but it has to struggle with its situation. I call this situation unreal, where if we propose a fictional project, it becomes unreal.

*Unreal seems to be a good way of describing your work, in general.*

That is because almost everywhere is becoming unreal.



"Arata Isozaki: Architecture, 1960-1990" will continue through June 30 at the Museum of Contemporary Art.

Clockwise from upper right: Museum of Contemporary Art, Los Angeles, 1981-1986; Kamioka Town Hall, Gifu, Japan, 1976-1978; Sant Jordi Sports Hall, Barcelona, Spain, 1983-1990; Art Tower Mito, Ibaragi, Japan, 1986-1990 (all photos by Yasuhiro Ishimoto).



# Doing the Newport Harbor Shuffle

In the fall of 1987 the office of Renzo Piano was chosen to design the Newport Harbor Art Museum. A statement issued at the time by Kevin Consey, then Director of the Museum, communicated great enthusiasm about having the opportunity to work with Renzo Piano to create "one of the most important buildings in Southern California." The Board of Trustees explained Mr. Piano's ability to listen, to comprehend, and act upon the needs of his clients was the primary factor that lead to the decision to hire him.

During the next two years, Renzo Piano generated two different schemes for the 75,000 square foot building located on a site donated by the Irvine Company. Unfortunately, almost four years later, the dream of a new museum initiated by an active arts community is in limbo.

In July of 1990, the Museum Board of Trustees, directed by Thomas Neilsen, a recently retired member of the Irvine Company, voted to remove Renzo Piano as the architect, in favor of a scheme generated by Kohn Pederson Fox. A museum press release quoted Thomas Neilsen as stating, "We have determined that a change in architect is required to assure a flexible plan that best meets the needs of the museum's mission, and that will garner the enthusiastic support needed from the private sector for a project of this magnitude. At the same time, we feel fortunate to have worked with a designer of the caliber of Renzo Piano." The museum has yet to sign a contract with Kohn Pederson Fox or either of the other two architectural firms—Gruen Associates and Ricardo Legorreta—that were asked to propose alternate schemes.

To clarify the issues surrounding the abrupt change of architects, the eventual dissolution of the original museum committee, and the future of the museum as either an autonomous community building or a commercial anchor, LA Architect solicited comments from the various participants.

**Michael Botwinick**, the Director of the Newport Harbor Art Museum for ten weeks, is now beginning to assess the original program for the new museum (which was without a Director for 18 months):

"I will be assessing all essential elements for the anticipated museum inclusive of any technical elements. During the following months, I will be reevaluating much of what has been done. I anticipate I will be able to assess the programmatic requirements through the end of the summer and then the building committee would be involved to make recommendations. Whereupon I can begin planning fund raisers, budgets and construction costs.

"The Irvine Company is still providing the site as a donation, but now time constraints do not exist."

(Regarding a cursory meeting with Kohn Pederson Fox held prior to his joining the Newport Harbor Art Museum:) "It was not a work session, but rather an informative session of what had been done. Supposedly schematics were not completed on KPF's side. There is an understanding that there is no commitment on the part of the Newport Harbor Art Museum to

KPF, nor to anyone else that there would be any contract beyond what has already been done. If KPF is selected to continue so be it. But as of this date it is not possible to say who will be the architect until all assessments have been completed."

**Maris Peika**, AIA, is a Principal with Gruen Associates:

"Don Bren, who has been my client for several projects, asked if, for the purpose of providing a resource to aid him in articulating ideas concerning the potential afforded by civic architecture in Newport Center, I would be willing to develop a concept for a 150,000 square foot museum on the site the Irvine Company had offered for the Newport Harbor Art Museum. I was made aware of the fact that while I would be doing my study for which I would be compensated, two other architects would also be developing studies.

"The study was for Mr. Bren's use and not commissioned by the Trustees of the Newport Harbor Art Museum. Additionally, the study was for a full 150,000 square foot facility and did not contemplate phasing as the Newport Harbor Art Museum project did. After transmitting my study to Don Bren, I was thanked for my efforts and have not done any additional work on that endeavor.

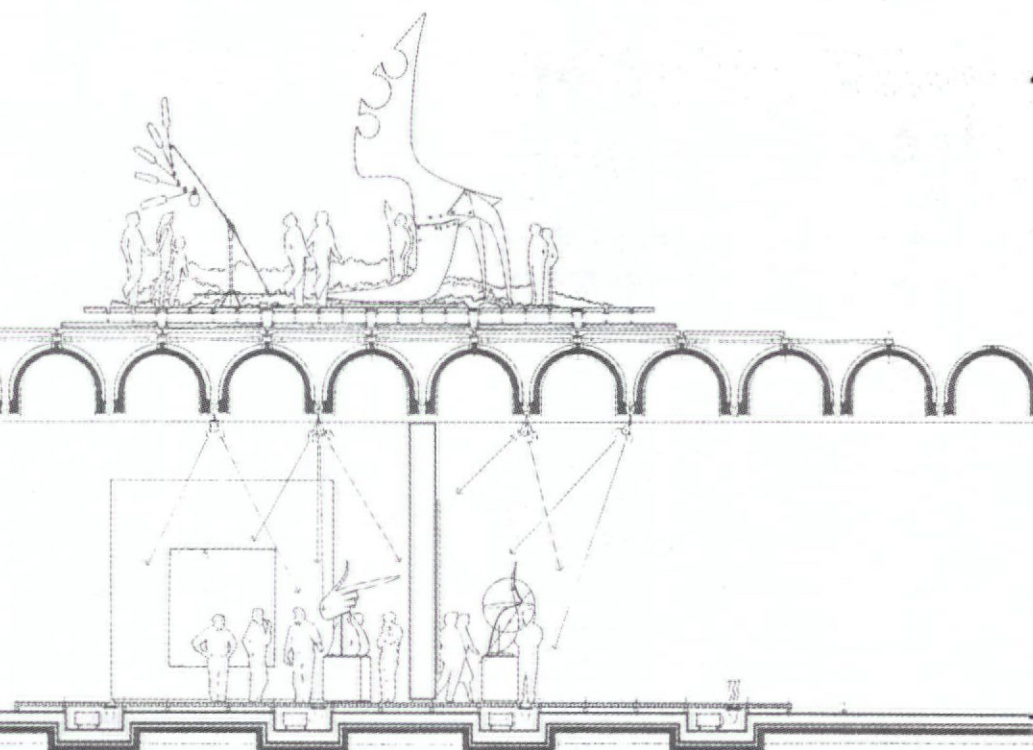
"I feel that both Don Bren and I have acted in an open and above-board manner in this endeavor—Mr. Bren in requesting the study, and I in accommodating an ongoing client."

**Donald Bren** is Chairman of the Board of the Irvine Company:

"The Irvine Company's offer of a 10-acre site within Newport Center contained two major conditions. One, the museum must have in hand sufficient funds to complete the first phase of the project. Second, to protect the integrity of and compatibility with surrounding architecture, our company reserved the right to approve the museum's final design.

"In fact, we expressed strong reservations about the original design. It was subsequently reworked and—despite continuing concerns about its feasibility—our company approved a modified plan.

"It was my understanding that the museum's executive committee—and several members of the board—had concerns as well about the cost of the original design, and that the space allocation was inconsistent with the museum's long-term mission. As the capital fund-raising effort



## Other Players

*From the Museum:*

**Jack Shea**, Chairman of the Building Committee, refused to comment.

**Kevin Consey**, former Director of the Museum, now with the Chicago Museum of Contemporary Art, refused to comment.

**Thomas Nielsen**, President of the Museum's Board of Trustees, managed to avoid commenting before this issue went to press.

*The Architects:*

**William Pederson**, Principal with Kohn Pederson Fox in New York, refused to comment.

**Ricardo Legorreta**, in Mexico City, refused to comment.

*None of the architects in question agreed to show his scheme alongside the one proposed by Renzo Piano (see below).*

was set to begin in earnest, I was asked my opinion on the subject. I told the board leadership that I shared these concerns. But I said our company nevertheless would stand by its approval of the modified Piano design. I viewed then, as I do now, any decision to change design or architects to be the sole responsibility and province of the board of directors.

I was subsequently asked by the museum's leadership—and agreed to undertake at my own expense—an effort to identify possible design alternatives that would be more in keeping with the museum's budget and mission. I approached three architectural firms for their assistance, making clear that they were working for me. My personal preference for this exercise was a design concept advanced by Kohn, Pederson and Fox. But I felt the museum's board should have the opportunity to view several alternatives. I did not make a recommendation to the board.

"I understand the board subsequently met (I was not present) and decided to release the existing architect and pursue the design concept advanced by Kohn, Pederson and Fox. The Irvine Company retained the right to review and approve any final design, and has yet to do so with the Pederson alternative."

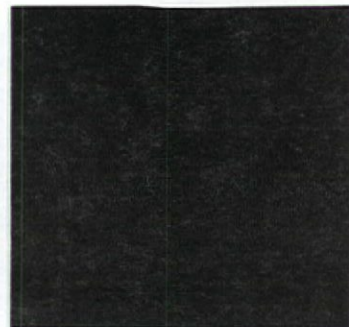
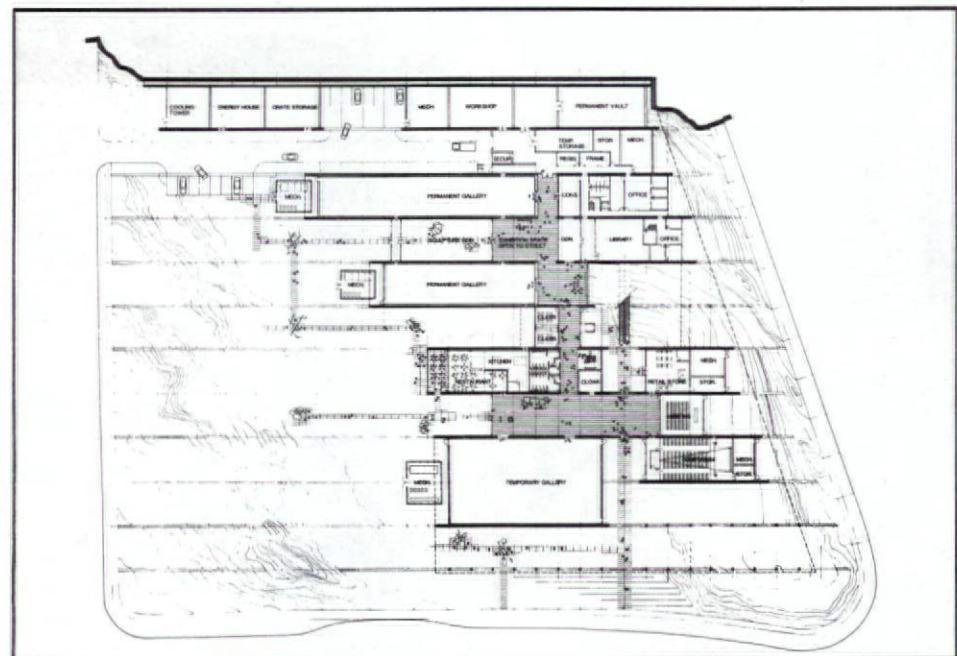
**Renzo Piano:**

"It was a good scheme because it came out of a very good working relationship with the community. People were very proud to be part of this process. Suddenly, about one year ago, even less, something went wrong, and nobody told me what. It's absolutely not the cost of the building, I want to be clear and strong on this. The cost of the building at the beginning was \$15 million, then that figure was revised by the building committee to \$20 million, because they understood that \$15 million was not enough. We worked with a \$20 million budget for one year, and the cost of the building through the management of Fluor Daniel was absolutely inside that limit, so it's clear that nobody can say that it was too expensive. They would just be lying.

"Another point was the relationship between the service of the building and the surface of exhibition area. This had been a problem, but by the end, when we had finished the schematic design, it was absolutely okay.

"Thirdly, the relationship with the curator was excellent, and we had an excellent relationship with the community, so good that they had

*Continued on 10*



Proposed schemes for the Newport Harbor Art Museum, clockwise from left, by Renzo Piano, Ricardo Legorreta, Gruen Associates, and Kohn Pederson Fox. Above: Typical section, Newport Harbor Art Museum, Renzo Piano.



## EMERGENCY SERVICES COMMITTEE FORMED

AIA/LA has formed a new Disaster/Emergency Services Committee to formulate the chapter's emergency response plans in the case of a major earthquake or disaster. Carl F. Meyer, AIA, will serve as chair of the committee, and Kenneth Topping, AICP, former Los Angeles Planning Director, will serve as vice-chair.

The purpose of the committee will be to develop an organization which is capable of springing into immediate, vigorous and efficient action. The committee will work with the CCAIA to establish an agreement with the State Office of Emergency Services, to train and register architects to provide assessment services for the state in the event of a large-scale disaster.

The group will develop plans and relationships with local media, local housing authorities and local schools to implement programs prior to the occurrence of a major disaster. Preparation for design charettes and CEDATs for influencing redevelopment after an event will also be undertaken.

Interest and participation of AIA members and affiliates is encouraged. Contact Carl F. Meyer, AIA at (213) 939-1900, or Kenneth Topping, AICP, at (818) 584-3875.

### Lighting Classes Offered

The Los Angeles section of the Illuminating Engineering Society is presently planning new classes on lighting fundamentals, intermediate lighting, and lighting applications, tentatively scheduled to begin in the fall of

1991. All interested AIA members are requested to send their comments to Marc Savelle, President of the IES, Los Angeles section, c/o Savelle Associates Ltd, 9696 Culver Boulevard, Suite 208, Culver City, CA 90232, (213) 559-9696. Please indicate preferences for class level, location, time, and CEU requirements. When finalized, the complete class schedule, along with the IES/LA newsletter, will be sent to all parties expressing interest.

### Searching for the Real Planners in Los Angeles

The Urban Design Committee's April and May meetings included a full range of issues from local to regional in scale, and from temporary to long term in their impacts. Committee members advised Westchester Chamber of Commerce representatives on methods to accomplish urban design improvements to the Los Angeles International Airport area, reviewed a proposal for a gateway monument in the South Park area of downtown, and discussed potential chapter positions on several pending LA City ordinances.

Particular attention has been focused on guidelines for the new Site Plan Review Ordinance. For several months, a subcommittee has been assisting the City Planning staff in the development of these guidelines which will be used during their review of projects, and hopefully be available to property owners and architects during the design process.

The chapter has provided such assistance to the city for other ordinances. Recent examples are the guidelines for urban design elements of specific plans and guidelines for the operation of Design Review Boards. The guidelines, which are currently being developed, have much greater significance because the Site Plan Review Ordinance will apply to development projects throughout the city. Some understanding of the background of the ordinance is necessary to fully appreciate the effect this law will have on the architectural community.

The Site Plan Review Ordinance became effective in September of 1990. The ordinance is a result of a lawsuit brought by the Friends of Westwood against the city regarding the city's action in issuing a building permit for an office building development at the Ship's Restaurant site on Wilshire Boulevard. The project was in conformance with existing zoning, however the plaintiffs claimed that the project would result in substantial adverse impacts. The suit succeeded in redefining the types of projects requiring discretionary approvals to include essentially any project requiring a building permit. Accordingly, such projects would have to adhere to CEQA guidelines for environmental assessment.

Briefly, the ordinance requires formal site plan review for all non-residential projects which exceed 40,000 square feet, residential projects which exceed 35 units, or any change of use which generates over 500 vehicle trips. Projects which exceed 100,000 square feet (250,000 for a warehouse), or 250 hotel rooms are categorized as "major projects" and now require a conditional use permit including a public hearing by the Planning Commission. Non-residential projects less than 40,000 square feet will also require site plan review in situations such as when a building footprint is expanded closer to a street, alley, or residential zone, or when new signs are added.

The key point, which all architects operating in Los Angeles should recognize, is that this ordinance essentially shifts the majority of development projects from a ministerial review of zoning and building standards compliance to a discretionary review of the overall project design. Under these circumstances only a comprehensive set of guidelines will provide designers with adequate design parameters.

In addition, the same guidelines must be available to project sponsors and their architects as they will be used by planning staff, zoning administrators, or the Planning Commission, who will review the design, depending on the project size. This is absolutely necessary if there is to be any consistency.

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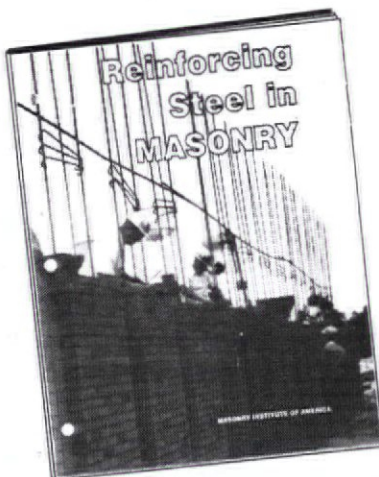
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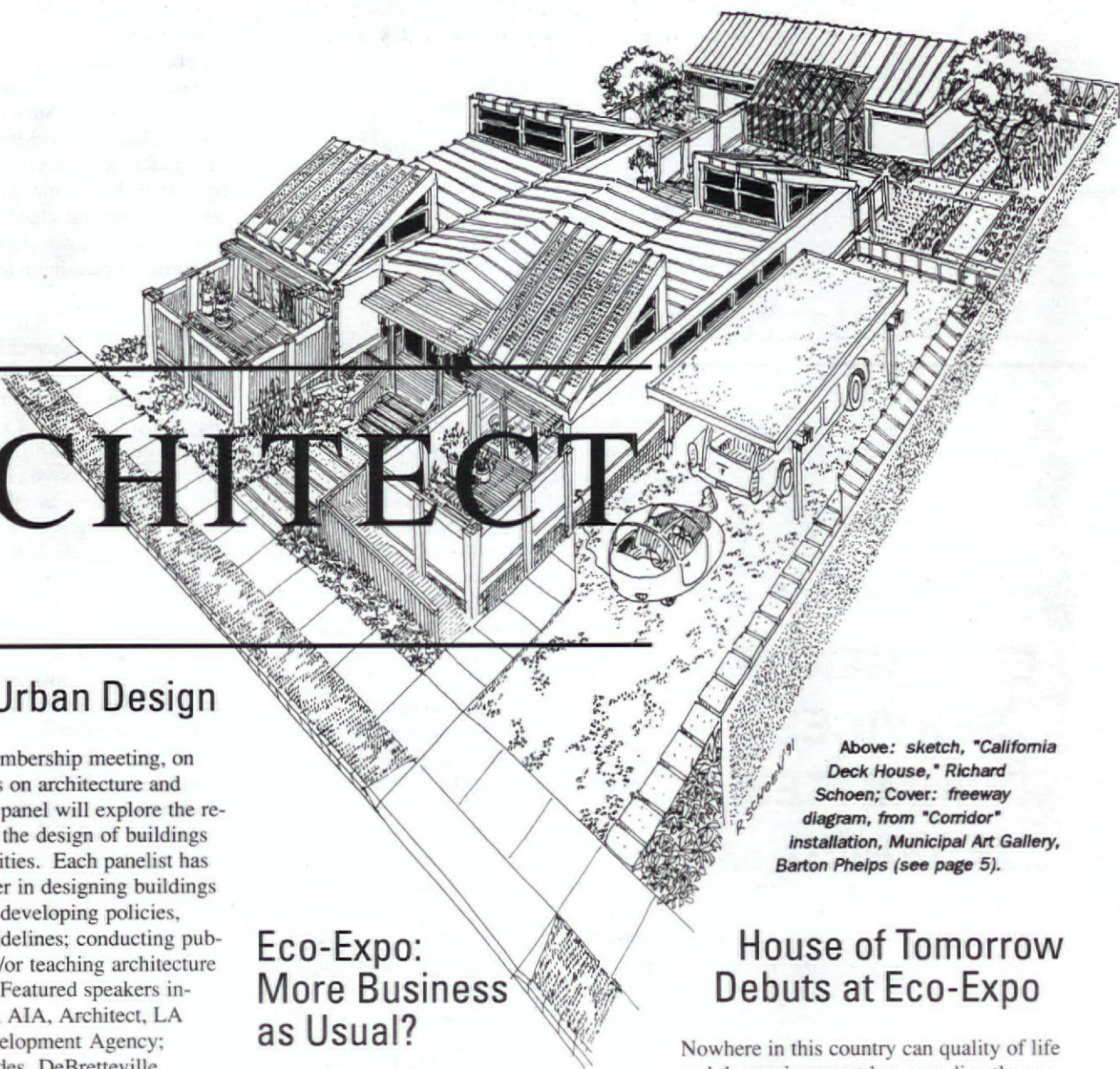
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LA ARCHITECT is published monthly except for August by the Los Angeles Chapter/American Institute of Architects, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010 (213) 380-5177. Subscriptions are \$18 domestic, and \$36 foreign. Editorial submissions should be addressed to the editor and sent to LA ARCHITECT at the publisher's address, above. Except where noted, the opinions stated are those of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter. The appearance of names and pictures of products and services, in either editorial, advertising, or inserts does not constitute an endorsement by either the AIA or the Los Angeles Chapter.



# L.A. ARCHITECT



Above: sketch, "California Deck House," Richard Schoen; Cover: freeway diagram, from "Corridor" installation, Municipal Art Gallery, Barton Phelps (see page 5).

## Focus on Urban Design

AIA/LA's June membership meeting, on June 18, will focus on architecture and urban design. The panel will explore the relationship between the design of buildings and the design of cities. Each panelist has been involved either in designing buildings and public spaces; developing policies, regulations and guidelines; conducting public workshops; and/or teaching architecture and urban design. Featured speakers include John Kaliski, AIA, Architect, LA Community Redevelopment Agency; Stephanos Polyzoides, DeBretteville Polyzoides Architects; Arthur Golding, AIA, Arthur Golding and Associates; and Emily Gabel, Harvard Loeb Fellow, currently on leave from the LA Department of City Planning.

For more information on event time and location, call (213) 380-4595.

## New Director Chosen

After months of deliberations, the AIA/LA Board of Directors is pleased to welcome Ann Stacy, Hon. AIA, as new Executive Director. Stacy, currently Executive Director of the Baltimore Chapter/AIA, will join AIA/LA on June 10.

Suzanne Williams, who has served as Acting Executive Director for the past eight months, has been offered a new position created by the Board of Directors to handle chapter programs, fundraising and public affairs. *LA Architect's* July issue will feature more complete profiles on both Stacy and Williams.

## Upcoming Events

The first Los Angeles Ecological Cities Conference, "Urban Growth and the Environment: Forging a Partnership for Our Future," will be held June 21-22 at UCLA Perloff Hall and Dickson Auditorium. Call (213) 386-8873.

The Pacific Coast Builders Conference will take place June 26-29 at the Moscone Convention Center in San Francisco. To register, call (415) 543-2600.

No Exit: The Future of the Los Angeles Freeway, a symposium in conjunction with "Corridor: The High Speed Roadway as Generator of New Urban Form," a design study and exhibit by Barton Phelps, architect, will be held Saturday, June 15, from 10 am-3 pm, at Barnsdall Art Park's Gallery Theater. For reservations, call (213) 485-4581.

The Construction Specification Institute will hold its 35th annual convention and exhibit in San Diego, June 28-30. For more information, call (703) 684-0300.

Below: east elevation, Newport Harbor Art Museum, Renzo Piano.

## Eco-Expo: More Business as Usual?

From the opening statements of the Eco-Expo management to the glitzy, star-studded inaugural evening at the Los Angeles Convention Center on April 11, the first-ever Eco-Expo was destined to be an ecology event wrapped in the trappings of the media-driven market attitudes of the 1990s and the "hands off" solar development philosophy of a "kinder and gentler" manifesto.

In an opening credo for the first of four Eco-Expo events slated to show in the United States this year, conference producer Marc Merson states, "We need to help (exhibitors) prove that the environment is good business, as well as good policy."

Thus, with no particular theme other than the rampant commercialism that has characterized the environmental movement since the '70s, Eco-Expo was a far cry from early conferences such as those held at the Ghost Ranch in Abiqui, New Mexico. There, engineers, architects, innovators, and bio-regionalists like Peter van Dresser, Harold Hay and Steve Baer discussed bioregional design, life sustainability, passive solar heating, and the use of local building materials and labor applied to a micro-climate not dissimilar to that of greater Los Angeles.

At Eco-Expo, the over 300 exhibitors ran the gamut from the purveyors of cosmetics to environmental and political groups such as the Green Party U.S.A., the League of Women Voters, ADPSR, and even the Democratic Party, to Earth Day-spawned books and self-help video vendors.

The drought seemed to have stimulated the water conservation and purification entrepreneurs to showcase endless options of retro-fit shower and toilet accessories for the home, as well as dozens of products that zap toxins and chemicals in water. Water purifiers, filters, and oxygenators for the pool (only \$1,500 from California Ionization Products) and spa, all the way down to "the world's smallest water filter in a straw," were just some of the offerings to the ecology minded Enviro-Buyer.

A short distance away, symbolically located at the center of the hall, was a large, well-lit display featuring an electric van sponsored by the Department of Water and

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## House of Tomorrow Debuts at Eco-Expo

Nowhere in this country can quality of life and the environment be more directly connected with whether one gets a building permit than in California, particularly the "South Coast Air Basin." Given the Air Quality Management Control District, environmental activist groups, growth management efforts, design review ordinances and boards, community/neighborhood associations, ever-more environmentally concerned planning boards, local governments and utilities, along with the Title 24 energy-use in building codes and other state and federal level mandates, environmental concerns are becoming the greatest single force in the direction of architectural design, practice, and education. If this is so, how can architects inform their design approach not just to accommodate these growing forces, but to take advantage of them?

The AIA/LA Environmental Resources Committee (ERC) believes constraints bring opportunities. The committee invited the Permaculture Institute of Southern California and ECOHOME to join with it in demonstrating a response to these challenges, by accepting an invitation by Eco-Expo (see related article) to design the "Environmental House of Tomorrow...Today." Typical of AIA/LA committee efforts, the project was entirely a volunteer operation. However, all expenses were covered by its

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## In This Issue...

*LA Architect's* June issue highlights the controversy surrounding the Newport Harbor Art Museum's change of architects. In an attempt to avoid undue editorializing on this situation, *LA Architect* requested that the various participants speak for themselves (see page 3 for those who were brave enough to do so).

The June issue also revisits the Silvers, 15 years after that group of Los Angeles architects was formed. Kenneth Caldwell looks at where they came from and what they've done (pages 6-7).

Finally, on pages 4-5, Aaron Betsky talks with Arata Isozaki about the exhibit at MOCA and his latest work, and Carlton Davis and Kevin Scholl review three other architectural exhibits currently running in Southern California.

